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B E R L I N

Jenaer St., 21,
Berlin W., April 26, 1913.

The fluttering of flags and the festoons of evergreen at the street entrance of the Philharmonie and the line of automobiles that crowded Bernburger Strasse and extended along the colonnade up to the doors of the lobby on Tuesday evening announced that something out of the ordinary was about to take place. A group of onlookers gathered at the street entrance and stood watching the arrival of autos, doubtless in the hope of catching a glimpse of royalty; for this was the occasion of the opening concert of the Bach-Beethoven-Brahms festival in honor of the twenty-fifth anniversary of the Kaiser's ascension to the throne, which is being held under the protection of the Crown Princess. The festive mood invoked by these unusual demonstrations outside was heightened on entering the hall, which was appropriately decorated in honor of the event. From the balconies, that were trimmed with garlands of evergreen, were hung tapestries at intervals around three sides of the hall; on either side the stage palms and banks of verdure provided fitting backgrounds for large busts of Beethoven and Brahms, while a similar bust of Bach was placed before the center of the platform. And not only the hall, but the audience as well bore evidence of the importance of the occasion; the elegantly gowned women and carefully groomed men who filled the great auditorium to the last seat added much to the impressiveness of the event, for in matters of dress Berlin music lovers are inclined to be rather democratic.

This opening concert of the festival was devoted to the Bach B minor mass, and the large stage was completely filled with the members of the Philharmonic Chorus and Orchestra. When Siegfried Ochs raised his baton and gave the signal to begin and the first complaining notes of the introductory adagio of the "Kyrie" resounded, a hush fell upon the vast audience, deepening into awe as the chorus, part by part, took up the development of the theme with ever increasing energy and volume of tone. The perfect control which Ochs has over the complicated mechanism at his disposal cannot be too highly praised. As the subdued murmur of the sea in the distance grows ever louder and more insistent as one approaches the shore, or as the rising wind in a forest gathers strength in a growing storm until it swells into a mighty volume of sound, so the crescendos which this inimitable leader produces are graded with marvelous unity of development, until finally the entire strength of the great choir is revealed in a grand fortissimo. And the diminuendos die away with the same evenness of repression of tone volume and are lost to the ear as if withdrawn into the distance rather than actually to have ceased. On through the "Gloria," "Credo" and "Sanctus" the perfect contact between conductor and choir was everywhere felt, and the sensitive response to his demands was like that of a violin to the touch of a master hand. The soloists were Aaltje Noordewier-Reddingius, soprano; Ilona K. Durigo, contralto; Felix Senius, tenor, and Thomas Denijs, bass. Frau Reddingius has a voice which is well adapted to solo work in oratorios and masses, being flexible and penetrating, although lacking in warmth. Ilona Durigo, a little uncertain in her first solo, revealed in her second aria the full depth and richness of her beautiful voice. She and Felix Senius proved most satisfactory of the soloists, the melodious, easily flowing phrases of the tenor falling more pleasingly on the ear after the perfection of the choral numbers than the voice of Denijs, which is always perfectly true to the pitch but rather unsympathetic in quality and at times unwieldy in this order of music. Concertmaster Thornberg distinguished himself in the violin solos, while the other short solos in the orchestra were played by Messrs. Harzer, flute; Hanisch and Vonderbank, oboi d'amore; Schweinitz and Leuschner, fagott; Schumann, horn, and Feist, trumpet. Bernhard Irrgang assisted with his usual success at the organ. One could not help wishing that the spirit of Bach, who composed this stupendous work knowing that it could never be produced in its entirety during his lifetime, might be hovering near to enjoy to the full this ideal presentation.

The festival performance of "Fidelio" at the Royal Opera on Wednesday evening proved disappointing on the whole, I am told. I was not present, but am informed that, while Frau Kurt in the title role was in beautiful voice and sang

with temperament, Jadlowker as Florestan was brilliant at times and Knüpfer as Rocko was admirable in cantilene, the general impression left by the performance was that it was respectable and commonplace. The "Leonore" overture, No. 3, was given before the change of scene in the second act and won hearty recognition for Edmund von Strauss, who conducted the opera. The chorus also was excellent, showing that, so far as careful study was concerned, the best possible had been done to make a success of the festival performance, and yet there seemed to be a lack of just the proper amount of "Stimmung" necessary to create genuine enthusiasm.

Thursday evening found music lovers again at the Philharmonie, where the first symphony concert, with Max Fiedler as conductor and Eugen d'Albert as soloist, was held. Each one of the three great benefactors to the art



SIEGFRIED OCHS, ARTHUR NIKISCH AND MAX FIEDLER.
The conductors of the Berlin Bach, Beethoven and Brahms Festival.

of music in whose honor the festival was instituted had a place on the program, which opened with Bach's suite in D major, No. 3, for orchestra. The apparatus required for this piece, consisting of string quartet, continuo, two oboes, three trumpets and drum, was handled by Fiedler in a manner showing him to be a past master of the transparent, classic style of interpretation. The well known air, so often heard for solo violin, was rendered with wonderful appeal and beautiful simplicity. The trumpets in the following movements were very praiseworthy. Kurt Schubert performed the cembalo part on the piano, but his tone did not carry well. The suite was followed by the Bee-



AN ARTHUR SCHNABEL IMPRESSION.

thoven E flat major concerto, with d'Albert at the piano. His performance was heroic in the extreme, in fact, at times unnecessarily forceful. The opening theme of the adagio, however, was proclaimed with that dignity, poetry and repose which the great pianist has at his command when best disposed. For the most part d'Albert's technic is marvelous. His bigness of conception and rhythmic precision compel admiration. The Brahms first symphony was the crowning event of the evening, and in this Fiedler proved the justice of his reputation as one of the greatest of Brahms interpreters. His great success with this same symphony earlier in the season was more than duplicated. The spontaneity and vigor with which the Philharmonic Orchestra entered into the work, chiseling out the bold outlines and delicately tracing the many beautiful details, illumining the whole with temperament and contrasts of light and shade, proved the power of the conductor to kindle into flame the best which the men have to offer, even now at the end of the season when they are naturally tired out. The tumult of applause which arose from all

sides of the sold out house gave evidence of the utmost appreciation.

The next in the series of festival performances was the chamber music concert which took place in the same hall on Friday evening. It was noticeable that on each of the three evenings thus far devoted to the official concerts of the festival the busts of the three great composers were changed about, so that on Friday Beethoven occupied the place of honor at the front of the platform. It was Brahms, however, who carried off the palm of the evening with the piano quartet in A major, which came last on the program. As played by the Klingler Quartet, consisting of Karl Klingler, Joseph Rywkind, Fridolin Rywkind and Arthur Williams, with Arthur Schnabel at the piano, this beautiful, melodious work made a tremendous appeal. The warmth and poetry, the perfect ensemble, the genuine simplicity of the strings, and the inspiration and enthusiasm which is always kindled when Schnabel appears with his crisp, transparent, thoroughly musical piano playing, helped this number to a performance in which one could scarcely find a flaw. The subdued poetic feeling displayed at the end of the adagio was indescribably beautiful. An interesting offering was the Bach concerto for three pianos in C major, which opened the program. To the accompaniment of Max Fiedler with two violins, viola and continuo, Arthur Schnabel, Bruno Eisner and Paul Goldschmidt gave an exposition of this seldom heard work which was distinguished by perfection of ensemble and finish of detail. Opening with a sprightly, vigorous theme played by the three pianos in unison, the exposition of the thematic material of the first allegro is worked out by interchanging the voices between the different instruments and enriching the theme with the addition of stereotyped figures. The adagio, beautiful in the opening theme, toward the end becomes somewhat tedious, but the interest is revived by the fresh, energetic allegro into which the artists entered with spirit and élan, winning for the number a hearty reception. The Beethoven string quartet in C sharp minor, op. 131, performed by the Klingler Quartet as a middle number, was surprisingly uninteresting. Many are of the opinion that the number was not adapted for a hearing in a hall of the dimensions of the Philharmonie, but there seemed to me so little variety of color, so little temperament displayed, such lack of contrasts between the treatments of an adagio, an allegro molto vivace and a presto that I could not reconcile the quartet in their reading of the Beethoven with the same organization in the Brahms. Whether the hall was at fault, or whether they took greater interest in the more grateful Brahms quartet, or whether it required a Schnabel to inspire them to their best efforts, it is certain that there was no room for comparison between their renditions of the two numbers.

The royal box at the Philharmonie was occupied at each of the official concerts thus far given in the festival series by members of the court, the Princess Victoria Margarete, I am told, being the central figure on two occasions. The final evening of the festival will be on Monday, when the second symphony concert will be conducted by Arthur Nikisch. The public rehearsals, which have taken place on Sunday and Wednesday of this week, were attended by just as large and enthusiastic audiences, I am informed, as those which have supported the official concerts.

Among other musical events of the week, "The Barber of Seville" in Giovanni Paisiello's setting has been resurged and was given for the first time in Germany on Saturday evening in the Neues Operntheater, with d'Andrade in the title role. Paisiello's "Barber," although it had the advantage of more than a quarter of a century in time over Rossini's opera based on the same text, was unable to maintain precedence over its youthful and more brilliant rival and gradually sank into oblivion, while the latter attained to undying fame. It is true that the first performance of Rossini's work in 1816 in Rome was a complete failure, while Paisiello's found contemporary favor, but when the tide had once turned in favor of Rossini, the overwhelming successes of his opera could not but obliterate from public memory the pleasure it had previously derived from Paisiello's music. The forgotten opera was composed 130 years ago and its revival is not

without historical interest, but it needed the announcement that d'Andrade, one of the greatest living interpreters of Rossini's title role, was to recreate the part in Paisiello's version to stimulate this mild interest to the point of enthusiasm. The consensus of opinion, however, now that the old work has been heard, is that after a century of repose it has acquired nothing in the way of individuality; and, since the inevitable comparison with the more vital and vivid Rossini opera can only result odiously, it can hardly hope to enjoy more than a fleeting existence as the result of its resuscitation. The music, which is decidedly Mozartian in style, is reported to be pleasing and to flow well without showing pronounced physiognomy. The predominance of recitatives proves wearisome, but now and then there are moments showing some inspiration, as in the serenade with mandolin in the first scene and trio in the second. D'Andrade entered into his part with all of his usual zeal and temperament in support of his beautiful voice, so that he could not fail to win success for the performance. The other principal members of the cast were Anton Sistermanns, as Bartolo; Ethel Hansa, Rosina; Nardow, Almaviva, and Bergemann, as Basilio. They were all enthusiastically applauded, but naturally it was d'Andrade who elicited the most unrestrained storms of approval. To Richard Falk, who was the one to revive Cimarosa's "Secret Marriage," is due the credit of resurrecting this forgotten work. His careful study of it, in which he had the efficient aid of Alfred Schmieden as regisseur, was evidenced in his leadership. The opera was sung in Italian to the accompaniment of the Blüthner Orchestra.

"Martha" has been added to the repertory of the Charlottenburg Opera and met with gratifying success. Mizzi Fink was very appealing in her delineation of the role of Lady Harriet, her pure, fresh coloratura voice being revealed to remarkable advantage. Lionel was effective as sung by Arensen, while Lordmann was a capital Plunket. The roles of Nancy and Tristan were in the hands of Louise Marck and Herr Kandl. The opera had been diligently rehearsed and the work of the chorus was very praiseworthy, while the scenery and costumes were charming. Morike conducted the performance.

Leo Slezak, of the Vienna Royal Opera, gave a concert in the Philharmonie on Monday evening, attaining a success such as is accorded only the chosen few in Berlin. It

was the first time I had heard this famous tenor, and I found making acquaintance with his wonderful voice and artistic but thoroughly natural delivery to be one of the greatest pleasures of the past concert season. The glorious, lyric high tones and vibrant baritone quality of the lower voice blend so smoothly with the perfectly schooled middle register that the effect is an absolutely even and perfect line throughout; and the freedom and ease of tone production, the sympathetic quality, the wonderful purity of diction, all made every note a joy to the ear. But not only this: the tenor's renditions of lieder surpassed anything that we are in the habit of expecting from operatic stars. I did not hear him in the Schubert songs, but in Wolf's "Seemanns Abschied," "Verborgenheit" and "Verschwiegene Liebe" and Strauss' "Ich trage meine Minne," "Heimliche Aufforderung" and "Cäcilie" he was as convincing as if lieder singing was his chosen field of expression. There is wonderful charm in his pianissimo, which, though round and clear, seems actually to come from a distance. This elusive tone quality, combined with the nobility and warmth of his delivery, made his rendition of the "Verschwiegene Liebe" a pleasure long to be remembered, and a repetition of the number was inevitable. His singing of Tamino's aria, "Dies Bildnis ist bezaubernd schön," from "The Magic Flute," was art of the highest order, while in the aria from "Bohème," "Wie eiskalt ist dies Händchen," the genuine spontaneity and jovial good nature, the simplicity, the poetic tenderness—in fact, the absolute flawlessness of Slezak's interpretation—made of this the climax of the evening, and it, too, was of course redemanded. The storm of enthusiasm which swept through the audience kept recalling the celebrated tenor until six more numbers had been granted. Prof. Oskar Dachs, of Vienna, who accompanied with great discretion and sympathetic understanding, was very successful in two solo numbers, the Schubert B major impromptu and Liszt's "Rigoletto" paraphrase. As an encore he gave a charming rendition of the ballet music from "Rosamund."

Ossip Gabrilowitsch and Leonid Kreutzer are a combination of artists who have attracted much attention here during the past season by their performances of nineteen piano concertos and other works for orchestra historically arranged from the time of Bach up to the present day. In these concerts Gabrilowitsch has appeared as soloist under the baton of Kreutzer, but on Saturday evening this order was reversed and Kreutzer came before us as pianist, while his distinguished partner took the stand at the conductor's desk before the Philharmonic Orchestra. The Brahms D minor, the Grieg A minor and Tchaikowsky B flat minor concertos made up the program. It is two years since Kreutzer has been heard in Berlin as a pianist, although he has made frequent appearances during that interval as

conductor. The large audience which greeted him in the Singakademie exhibited keen interest in his rentree as soloist. His playing is marked by great intensity and forceful rhythmic impulse, which, added to his remarkable musicianship, flawless technic and understanding of the value of contrasts, served to bring out in vivid detail the salient features of the works interpreted. There is something very stimulating in the resourceful, energetic nature revealed by the conductor-pianist, who knows, too, with delicacy and grace how to imbue his readings with poetic charm. I liked him better in the Brahms and Grieg concertos than in the Tchaikowsky, in which I seemed to miss something of the reserve power which characterized his work in the two preceding concertos, but this impression may have been subjective. It is to be hoped that Kreutzer will be heard oftener in future as a pianist. His experience in handling the orchestra is felt in his treatment of the instrument, with which he produces many an orchestral effect. Gabrilowitsch was in remarkable sympathy with the soloist, and the perfection of ensemble which has grown out of their close association is quite extraordinary.

On Monday evening Brahms' "German Requiem" was performed at the Singakademie by the Singakademie Choir under Georg Schumann. This, their third and last subscription concert of the season, was a great success, as I am told. This being the evening of the Slezak concert, I was unable to attend, but I understand that the work of the chorus under the distinguished leader was of its usual high order. The soprano part was sympathetically sung by Frau Stronck-Kappel, while Johannes Messchaert, who has been absent from the concert platform for some time because of illness, made his reappearance on this occasion for the first time, proving that his voice has not suffered in the interval. Owing to an injury to his right hand Schumann was obliged to wield his baton with his left, but this did not seem to hamper him at all.

The Dresdner Volks Singakademie, a chorus of 354 members, came to Berlin to give Beethoven's "Missa solennis" last Sunday. The performance occurred at noon in the Aktienbrauerei Friedrichshain in Berlin N. E. The selection of this district as a place of hearing, together with the low prices of admission, attracted a large audience from a class of people who have neither the time nor money to spend in enjoying the musical offerings offered in Berlin W. It is, in fact, the purpose of this organization to bring the best music within the reach of the working people, and its members are chosen from these classes. The presentation of the great work, on which they had had 80 rehearsals covering a period of a full year, was a very praiseworthy one, I am told. Johannes Reichert conducted the performance and the soloists were Gertrud Sachse, soprano; Anne Lise v. Normann, contralto; Emil Enderlein, tenor, and Rudolf Kratina, bass. The Blüthner Orchestra assisted.

Last Saturday pupils of the Stern Conservatory again appeared at the Nollendorff Theater in excerpts from the French operas, "The Jewess," "The African" and "The Huguenots," in which they did great credit to the institution. Maria Maier distinguished herself as Recha in "The Jewess" with her voluminous soprano voice and exceptionally graceful and efficient acting, while Ellen Gutheil was a very commendable Eudora. Anni Hermann, who appeared last week as Leonora in the "Troubadour," proved herself on this occasion in the second act of "The African" to be one of the most gifted members of the class, both vocally and histrionically. Her singing and acting were of an order not to be expected from a pupil of so little experience on the stage. A trifle nervous last week, she had perfect control of herself on Saturday, and her sympathetic, flexible, well schooled voice and intelligence of conception were revealed to best advantage. I was unable to hear the last part of the program, devoted to the third and fourth acts of "The Huguenots."

LURA E. ABELL.

Poetic Tribute to Louis Persinger.

A recent volume of verse from the pen of William Struthers, a Philadelphia poet, contains the following sonnet inscribed to Louis Persinger, the American violinist:

ERE WEIGHT OF YEARS.

Ere weight of years may thwart the heart's quick beat,
A moment comes when it foreruns new skies—
A glow of light that every gloom defies,
Where past and present in one flash do meet,
When wishing is with its own self replete,
Or token gives that every doubt denies
Of things beyond the spirit's best surmise—
Such as of old, a dying saint might greet—
Yes, thus the soul, ere shadows eastward climb
O'er field and hill, an instant soars again,
Sees dawn of day, feels youth uprising again,
Marks with clear gaze the drift of flood and tide—
Grief, joy, toll, rest, which may not long abide,
And the vast Peace beyond man's dream of time.

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David Bispham's Encomiums.

David Bispham's 100th concert of the 105 he has performed this season was with the Mendelssohn Choir of Pittsburgh in its concert at Carnegie Hall on April 8, at which the principal offering of the evening was Mendelssohn's setting of Sophocles' tragedy, "Antigone."

The following day Mr. Bispham appeared with the Orpheus Club, of Toledo, Ohio, in a concert at which he was the principal artist. Concerning his work, which consisted largely of songs, the Bee comments as follows:

The entertainment by David Bispham was the real thing in the beautiful song line, and if every other singer would cut out the "bunk stuff," like Bispham does, more people would be entertained. When he started his talk about his intention to sing only in English the ordinary lover of harmony wanted to give three cheers, but after he had shown that his wonderful voice was "all there" the said ordinary man wanted to start "nine 'raha."

Bispham's remarkable efforts ranged from a negro dialect, "Exhortation," to grand opera, including delightful encores, and closed with a vivid interpretation of Poe's "Raven."

The above was written by "the man in the street," but speaking in a different vein a writer in the Times says:

Mr. Bispham gave the rare pleasure which his audiences have learned to expect from him. His splendid voice, with its deep bass range at the one end and its high, sweet notes at the other, was heard to advantage in music of a diversified character.

The critic of the Toledo Blade remarks:

Mr. Bispham's audience, as usual, was given a rare and very desirable hearing and understanding of all the words of his numbers, which included a prologue from the musical drama, "The Atonement of Pan," by Henry Hadley, which was recited and sung most interestingly and appealingly.

In this concert Mr. Bispham included, by special request, his extraordinary presentation of Poe's "Raven," with music by Arthur Bergh. In Pittsburgh, however, Mr. Bispham was requested to recite "King Robert of Sicily," with Rosseter Cole's music, which has now become one of the most interesting and forceful items of his enormous repertory.

But it was in the reading of "Antigone" that he seems to have risen to his greatest heights. This work the distinguished actor-singer gave with the Mendelssohn Choir four years ago, and it was upon this occasion repeated by special request; university professors and students of the classics being advised in the newspapers to attend a presentation of the work, which is now a rarity.

The Pittsburgh Post remarks:

Mr. Bispham's reading of the tragedy was faultless, his interpretation of the various characters being given with the surety of touch in every detail that evidenced the consummate artist.

The Leader says:

Mr. Bispham read the tragedy in splendid style. To his magnetic delivery of the musical oration and his dynamic power as a reader is much of the credit due for the success of the rendition of the tragedy. From powerful declamation of poignant anguish, he ran the gamut of the emotions.

The Sun has the following:

Mr. Bispham read with finished artistry, using the range and quality of his voice with best effect, and declaimed with diction of admirable purity; he differentiated definitely between one character and another by admirable vocal shading and used gestures only at climactic moments. He was especially effective in "Lament of Creon."

The Pittsburgh Dispatch declares that:

As a dramatic artist never has Mr. Bispham's equal been heard in Pittsburgh. However, it is not Mr. Bispham's art as a singer or an actor that stamps him as a great artist, but the purpose back of his work. Nevertheless, it is his power as an artist, of course, that makes his mission possible. He possesses "the divine gift to speak words." Surely, at any rate, the influence of his example on singers and speakers of the day has been very great. He has dynamic power to an exceptional degree and his perfect diction is worthy of study by all American singers.

Mr. Bispham's reading of "Antigone" is perhaps one of his greatest achievements in this direction. It is a perfect work, and in his masterful interpretation one might say it even gained over the tragedy itself by the sheer force of his concentration. He made it a power before which softened imaginations both thrilled and blanched. (Advertisement.)

Another Dudley Buck Pupil to Make Debut.

Marie Bosse Morrissey, the accomplished contralto and pupil of Dudley Buck, of New York, will give her debut recital in the metropolis early in the fall.

Mrs. Morrissey is by no means a stranger to the musical world. She has been heard frequently both on the concert stage and in recital, and has won the hearty approval of her audiences. She has a well trained voice of fine quality, full of power and life; her deep, rich tones are beautiful and her enunciation is unusually clear. She is a strikingly handsome woman and possesses a charm that captivates her audience at the start.

The success this singer has attained to, and the achievements which she gives promise of accomplishing in the future, are not due alone to her own work, but also to the faithful and untiring efforts of Mr. Buck. He has labored long and patiently to make her understand the true meaning of earnest study, and has endeavored to accomplish all that is possible for the development of the voice through hard work, both as regards the esthetic and technical side of the art. He has also taught her an extensive repertory of songs in English and foreign languages.

Mr. Buck, who is the son of the late Dudley Buck, is

one of the leading vocal teachers of New York, and it is to him this artist credits her entire musical education.

Mrs. Morrissey has worked hard, and for this alone, if for no other reason, she deserves to reach the highest pinnacle of success. It will not be surprising to many if numerous laurels are added ere long to those which she has already won.

Francis MacLennan's Art.

Francis MacLennan, of the Berlin Royal Opera, has achieved a most enviable reputation during the five years of his stay in the Prussian capital. The sympathetic quality of his voice, which is even throughout, and the great intelligence and spontaneity with which he enters into his roles, have made him one of the first operatic tenors on the Continent. The following criticisms from the Berlin



FRANCIS MACLENNAN IN "JOSEPH IN EGYPT."

press speak for themselves as to the measure of appreciation that has been accorded him:

BERLIN ROYAL OPERA: "SAMSON."

Samson was sung for the first time by Francis MacLennan, who has long been one of the mainstays of the working season. His sonorous voice grows steadily more like that of a veritable heroic tenor. If this extremely intelligent and diligent singer really only received the part a few days ago, as is rumored, then his performance may be stated to be a perfectly exceptional one.—Berlin letter, Schlesische Zeitung, Breslau, September 3, 1912.

ROYAL OPERA: "CAVALLERIA RUSTICANA."

Mr. MacLennan was simply splendid as Turiddu. His voice was in superb condition, and, since his first appearance in the same role, I have never again felt so unrestrained a delight in the sonorous, victorious beauty of his vocal gifts.—Vossische Zeitung, Berlin, May 28, 1911.

ROYAL OPERA: "RIGOLETTO."

Mr. MacLennan played the part of the "roi qui s'amuse," but he is, on the whole, more hero than lover, and his wondrously dramatic voice was now and again not light enough for the wooing tones. His song of the faithless female hearts at the finish was a splendid achievement.—Norddeutsche Allgemeine Zeitung, Berlin, May 30, 1912.

ROYAL OPERA: "AIDA."

The principal roles, those of the hapless lovers, were sung by that most excellent couple of artists, MacLennan-Easton, husband and wife, he it said, whose talents have found frequent acknowledgment in these columns.—Norddeutsche Allgemeine Zeitung, Berlin, June 23, 1912.

ROYAL OPERA: "SAMSON AND DELILAH."

Mr. MacLennan, who sang the part of Samson for the first time, gave a finished dramatic and impressive performance.—Vossische Zeitung, Berlin, September 1, 1912. (Advertisement.)

Carl Bernthaler to Conduct in Pittsburgh.

Carl Bernthaler, the conductor and pianist, who has been directing and performing in Berlin this season, will return to Pittsburgh to lead the Pittsburgh Festival Orchestra concerts in Pittsburgh during this summer. Mr. Bernthaler has returned solely for these concerts, this being his fifth season as conductor of summer festival orchestras. He will return to Berlin in the fall.

The Dublin Orchestral Society at its concert on April 23 will introduce to Dublin César Franck's symphony in D minor.

Edinburgh had a Beethoven festival at which the nine symphonies were played. The Hallé Orchestra was led by Michael Balling.

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SAN FRANCISCO

San Francisco, Cal., April 28, 1913.

A new experiment was tried here last week, in the matter of increasing a love for music among the masses. San Francisco has gained somewhat of a reputation as an opera and concert-loving community in the past few years. However, for some reason, those fond of music in this city were restricted to the social and music studying portions of the community. The former, considering opera and symphony as a fad, shifted their affections occasionally from one to the other of the two phases of art, while the latter have come to regard concert and opera attendance as somewhat beyond their means. Consequently, there has been a surprising lack of interest in music during the season just past. The attendance at the symphony concerts was considerably less than last year, while concert attendance also did not come up to the former seasons. It is true the grand opera season brought in considerable money, but nevertheless it was somewhat below expectations. Now, the trouble seems to be that our concert-going public does not receive new recruits in the proper ratio of the increase of population. According to the latest official figures, San Francisco possesses 530,000 inhabitants. This is nearly 100,000 more than it had in 1910. And, nevertheless, concerts are not attended as much as they were one, two or three years ago. There is a certain part of this community which believes that this discrepancy is due to the high prices of admission at concerts, which prevents many people from becoming initiated into the benefits derived from concert attendance. These people possess sufficient faith in the truth of their contentions to have actually experimented by organizing the People's Philharmonic Orchestra. It is the object of the People's Philharmonic Orchestra to bring the better class of music within the reach of the masses. This People's Philharmonic Orchestra is under the able direction of Herman Perlet, an orchestral leader of national reputation and a genuine enthusiast in the cause of good music. Mr. Perlet is an excellent musician and no one could have been selected who could have brought more energy and more ability to this particular enterprise than Mr. Perlet. The People's Philharmonic Orchestra consists of fifty-five musicians and the first Philharmonic concert took place at Pavilion Rink, Sutter and Pierce streets, on Thursday evening, April 24. If the first event can be taken as a criterion, it may well be said that this enterprise is a huge success. Indeed, it is far beyond anyone's expectations. Approximately 3,000 people attended the concert, speeches were made, and the enthusiasm was marked throughout the entire evening. The People's Philharmonic Orchestra, in fact, has received a start that surpasses even the encouragement given to the San Francisco Symphony Orchestra by the society element of this city. No matter what anyone may think, the fact remains that the public in general will respond to a worthy musical enterprise, if the same is brought within easy range of the public's pocketbook. The program rendered on this occasion was as follows: Overture, "Oberon" (von Weber); (a) "Träumerei" (Schumann), (b) Minuetto, for strings only (Bolzoni), Violin Concerto (Mendelssohn), Herman Martonne, concertmaster; Symphony No. 5, C minor, two movements (Beethoven); "The Nightingale" (Delibes), Miss Aldanita Wolfskill, contralto; "Tarantella" (Herman Perlet). Every one of these numbers was effectively interpreted. Mr. Martonne and Miss Wolfskill received enthusiastic applause, and gave an excellent account of themselves. The people behind this movement belong to the Department of Music of the Recreation League. The executive board of this department includes: U. G. Saunders, chairman; Walter Gannon, secretary; Arthur W. Perry, treasurer; Genevieve Pyne, Dr. Max Magnus, Filippo, Dellepiane, Emilia Tojetti, Albert Greenbaum, Mrs. California Newton, Alfred Roncovieri, Dr. Martin A. Meyer, Estelle Carpenter, Mrs. Henry Sahlein, C. A. S. Frost and Mrs. J. C. Jordan. The object of this organization is "to create in the hearts of all the people an ardent desire for an understanding of the best music, realizing that in both individuals and nations, where good music is most loved, the highest citizenship reigns." The personnel of the People's Philharmonic Orchestra is as follows: Herman Martonne, conductor; first violins—Herman Martonne, concertmaster; L. Cantilano, C. B. Evans, E. P. Evans, Franklin Carter, Conrad Fuhrer, H. Hospitalier, J. A. Paterson, L. Catalano, Henry H. Hoffman; second violins—V. D. La Frarrer, principal; M. Adler, E. Theill, J. F. Kafka, R. Uhlig, A.

C. Steffens, S. Giandolfi, Vic. M. Mendina; violos—H. Wallace, principal; G. P. Chatterly, E. E. Perrigo, Louis Venturini, G. Rowan; violoncellos—Herbert Riley, principal; Rud Kirs, A. Ray Burrell, J. F. O'Connell, W. A. Eames, A. W. Bach; contra basses—Ernst Jonas, principal; W. J. Jaeger, M. Rees, G. Walker, B. R. Spiller; harp—J. R. Gallet; flutes—A. Rovelli, H. Benkman; oboes—T. S. Sportell, J. L. Mundwyler; clarinets—F. Mancini, E. J. Johnson, Raymond Pateau; bassoons—E. La Haye, J. J. Mundwyler; trumpets—E. L. Baier, U. G. Saunders; French horns—R. Rocco, A. L. Tilleman, Tom Peckham, Paul Roth; trombones—Walter Colverd, H. von der Mehden, J. Panella; tuba—O. R. Harrel; tympani—George Huntington; drums—A. L. Fournier; U. G. Saunders, manager.

Julia Culp gave her first San Francisco concert yesterday afternoon. She made an instantaneous success. Indeed, her triumph was one of the sensational musical victories of the season. She aroused her large audience to prolonged manifestations of enthusiastic approval. After each number the applause was deafening and continuous. She impressed chiefly by reason of her exquisite art. Her program was ideal in every respect and she did not make any concessions to so-called popular taste. She kept strictly within the confines of classic purity. Every composition she rendered was interpreted in a most exquisitely and musicianly style. Indeed, it is rarely that we can hear such consummate artistry on the concert platform, when so many operatic artists are sent to us merely on the strength of their operatic reputation, and not because of their fitness for the concert platform. That the art of concert singing is entirely separate from that of opera interpretation was again strongly emphasized by Julia Culp. Coenraad V. Bos shared honors with Madame Culp as an accompanist of the highest musical qualifications. The Culp programs are too well-known to require repetition here. Madame Culp will give two more concerts in San Francisco; namely, on Thursday evening and Sunday afternoon of this week. This evening the great cantatrice sings in Berkeley. She will not go to Los Angeles on this trip.

Preparations are being made for another Portola Festival to be given in San Francisco next October. Philip T. Clay, of Sherman Clay & Co., was toastmaster at a banquet given for the purpose of inaugurating a campaign toward the success of the festival. Mr. Clay was president of the committee when the festival was given before, and he and his associates were so successful that it is likely that they will again be appointed to manage the great event. Particular effort will be made to give prominence to the musical feature of the occasion. Three days will be devoted to the Portola Festival.

A cablegram received here last Saturday brought the sad news of the death of Mrs. Hugo Mansfeldt, wife of the leading piano pedagogue of the Pacific Coast. Mrs. Mansfeldt has been ailing for several years and she has been spending most of her time during the last few years in Africa. It is understood that she was afflicted with an illness that required a hot and dry climate, and for this reason she dwelt in the Sahara Desert. The message came as a shock to Mrs. Mansfeldt's host of friends.

Hother Wismer, one of San Francisco's leading violinists, gave a very enjoyable and artistic concert in the Colonial ballroom of the St. Francis Hotel on Tuesday evening, April 22. He was ably assisted by Fernanda Pratt, contralto, and Uda Waldrop, pianist. The program was as follows: "Romance," op. 94 (Schumann), "Suite in A minor," op. 10 (Sinding), Mr. Wismer; songs, "Dedication" (Strauss), "Sapphic Ode" (Brahms), "Spring Night" (Schumann), Miss Pratt; violin concerto D major, op. 77 (Brahms), Mr. Wismer; songs, "Gestillte Sehnsucht," "Geistliches Wiegenlied" (Brahms), with violin obbligato, Miss Pratt; "Adagio Cantabile" (Bruch), "Menuet" (Porpora-Kreisler), Mr. Wismer.

Dottibee Latham, soprano, assisted by Benjamin S. Moore, accompanist, and Elwin A. Calberg, pianist, gave a song recital in the Colonial ballroom of the St. Francis Hotel last Thursday evening, April 24, prior to her departure for the East, where she will continue her studies. The event was a successful one and a very large audience was present to express its approval and delight. The program was by no means a short one and contained a

series of classical vocal compositions by leading modern and old-time composers.

The artist pupils of Georg Krüger gave a very successful concert at Scottish Rite Auditorium on Thursday evening, April 24. The feature of the program was the thirty-two hand arrangement by Czerny, of the overture to the opera, "Semiramide," by Rossini. The hall was crowded to its capacity with an enthusiastic and appreciative audience. The participants were: Florence Krug, Annie Lieb, Eva Salter, Myrtle Donnelly, Eva Mehegan, Flora Gabriel, Florence Mason, Audrey Beer, Jane Oliver, Benita Kingsley, Gertrude Center, Mabel Filmer, Mary Fischer, Dolla Fennell, Julia Obernesser, Marie Riesener, Nellie Smythe and Helen Aur.

The pupils of Mr. and Mrs. Pierre Douillet gave a very excellent piano and song recital at Native Sons' Hall last Saturday evening, April 26. The program was a very well selected one, a large audience attending and giving evidence of its gratification. The participants included: Ila Lloyd, Eva Gunn, Mrs. Myrtle Allison Smith, Hulda Rienecker, Agnes Christiansen, Elwood Gray, Ruth Thompson, Eunice Gilman, Marion Harmon, Clarita Welch, Claire Bailey Darrimon and Nellie Stone. Mrs. William Henry Banks was the accompanist.

Madame Bernice de Pasquali, assisted by Aldanita Wolfskill, contralto, and Eula Howard, pianist, will give a concert in this city on Tuesday evening, May 6. The event will be under the management of George G. Fraser.

Mrs. Henry Hamilton Sherwood has left for Europe to join her son, Henry Warner Sherwood, who has been perfecting his violin study for the past two years in Vienna under the great violin teacher, Professor O. Sevcik.

ALFRED METZGER.

A Moving Picture.

To the Musical Courier:

The jails, north and south, are full of illegal users of the mails who have sold "securities" to me, for, be it known, my name heads the S's on every "sucker's" list in the country.

For the last twenty-three years (she didn't dare before we were married), my good and very able wife has called me a business idiot in all the languages at her command, which, the gods be thanked, are only four.

Judge then of my intense delight when, on opening last week's MUSICAL COURIER, I found under my picture the words, "Carl D. Kinsey, Business Manager of the Chicago Apollo Musical Club." I knew there was nothing in a name, but the immense possibilities of the situation did not strike me at first, my entire mind being filled with jubilation and O-be-joyfulness because the printer's devil had mistaken me for a business man.

Then suddenly, as a bolt of lightning from a sunny sky, the thought struck me—if the printer's devil, why not others?

Here was my long-awaited opportunity knocking "but once" at my door. I would cease my accustomed dalliance. I would instead seize time by the forelock, instead of making a belated grab at his back hair. I would change my name, for there are all kinds of sudden deaths in Chicago. Things fall on people out there. Pedestrians walk on the curb to escape the deadly lead-piper and other birds of Chicago ill omen. Then, too, Mr. Kinsey might be a joy rider! Most everybody in Chicago owns an automobile and a mortgage.

At worst there could be two Carl D. Kinseys. But just as I had decided to have printed a thousand copies of the picture and title to send to the owners of the suckers' lists, instead of checks, up bobs Mr. Kinsey and says that the whole thing is a mistake and that I am no business man, but only a "handsome gentleman."

Slush! I know I'm handsome and will admit that he himself is no fright, but the awful devastating truth remains that, through Mr. Kinsey's outrageous honesty and alert forehandedness, he has not only blighted a budding domestic rehabilitation, but he has clogged the machinery, punctured the balloon and otherwise interfered with the dirigibility of what Mrs. Severn scornfully alludes to as my latest airship.

Yours sincerely,
EDMUND SEVERN.

New York, May 8, 1913.

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PUBLICATIONS AND REVIEWS

NOTICE TO PUBLISHERS.

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Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

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Clayton F. Summy Company, Chicago.

THREE SILHOUETTES FOR PIANO BY MARIE BERGERSEN.

These three short compositions are distinguished from each other only by the numbers. We have, therefore, no more clue to their emotional meaning than is to be extracted from the names, preludes and etudes, which Chopin used for a number of his most beautiful compositions. These silhouettes would have been designated as etudes if Chopin had written them, for the meaningless name silhouette had not then been put at the top of a musical work. We cannot see any profile portrait in black against an unshaded white background in this music. But we find much to commend in the way of unconventional harmony resulting from experimenting with the whole tone scale. In fact, there are a number of quite novel effects and original touches in these so-called silhouettes which commend them to musicians who like to get away from the beaten track of conventional harmonies and classical melodies. These compositions are of moderate difficulty. Their harmonic oddities may be played by any pianist of moderate skill. But it would puzzle the French minister of finance in 1759, Silhouette, to find in a musical composition his name, which was applied in derision to the scanty and economical picture in black and white simply because the owner of that name was a man of such unusual parsimony.

TWO SONGS, "SECRETS," "WHEN BIRDS HAVE HUSHED,"
Composed by Mildred J. Hill.

The first of these songs, "Secrets," has a running accompaniment in arpeggios which will make the work of the accompanist an important factor in the success of the song. This kind of accompaniment allows the singer very little rhythmic liberty and is frequently unpopular with vocalists for that very reason. But when singer and accompanist combine in perfect sympathy to interpret this kind of song, of which Svendsen's "Murmuring Zephyrs" is one of the best examples, the vitality and sparkle of the result are always pleasing.

"When Birds Have Hushed" is a somewhat naive and unsophisticated song, in which the prattle about birds, little doves, blue eyes and sleep is accompanied with suitably dainty and graceful music.

"A BOOK OF CHILDREN'S SONGS." Words by May Morgan.
Music by Adolf Weidig.

The composer of these simple but musical melodies is one of the best known composers of Chicago whose works have found their way to symphony orchestra programs. Needless to say that the simple music of a good musician is a very different product than the childishness of the amateurs who so often attempt child songs. There is all the difference imaginable between the childlike and the childish. There are twelve little songs in this album, all of which are about objects and subjects supposed to be interesting to children, such as "The Horned Owl," "The Musical Mouse," "Kitty's Music Lesson," and so on. One of the most melodious pieces of the entire collection is in canon form—a form, by the way, which is utterly beyond the power of the amateur composer. The duet, however, is very easy for the children to sing.

Boosey & Co., New York and London.

TWELVE PIECES FOR ORGAN. By Henry Smart, edited and revised by Edwin H. Lemare.

The name of Smart should command the respect of organists, for he was one of the greatest exponents of the solid, classical school of English organ players and composers. Edwin H. Lemare was at one time organist of St. Margaret's, at Westminster, London, and later, city organist of Pittsburgh, Pa. His organ arrangements and transcriptions are often effective. This new edition of twelve organ pieces has a preface in which Lemare says:

"These twelve beautiful examples of pure organ music deserve to be more widely known and played, and this new

edition, will, it is hoped, prove a welcome surprise to many and be much appreciated for the purpose of recitals or for church voluntaries. The organ of the present day presents such tempting opportunities for orchestral effects that composers and performers alike are apt to overlook the beauties of the older and more legitimate school. Henry Smart (1813-1879) was a master of pure melody and good contrapuntal writing, and the following compositions do not depend for their effect on the modern improvements in organ construction. They can therefore be adapted to any style of organ, and consequently their value and usefulness can hardly be overestimated."

"OUR HELP IN AGES PAST." Sacred song. Words by Isaac Watts, music by Ivor Novello.

This is a song of great breadth and of considerable power, written in the popular and pleasing manner of the semi-religious and semi-dramatic English ballad. It avoids being commonplace by a narrow margin and it nevertheless is not too high class to be out of reach of the average church singer, professional or amateur. It is a useful song of its kind.

"THE SENSITIVE PLANT," words by Shelley, music by Charles Marshall, is another of those melodious and very vocal songs by the composer of "I Hear You Calling Me." The words are selected from a long poem and the composer has chosen lines that lend themselves particularly well to music.

"LOVE'S MESSENGERS," words by Arthur Charlton, music by Haydn Wood, is one of the many partly lyrical and passionate love songs which seem to be so continuously in demand. This song is a very good specimen of its kind and is the work of one of the most accomplished of England's living song writers. The words have a modicum of Herrick and Waller in them which adds to their charm.

"ALL IN A GARDEN FAIR." Words by W. E. Henley, music by C. A. Lidgcy.

The antique manner of this music which reflects the Old World spirit of Henley's dainty lyric makes this song a little different from the ordinary English ballad. Its minute rhythm is not the least of its charms.

"HAPPY DAY," words by Fred G. Bowles, music by Wilfrid Sanderson, is a song in a lighter vein than most of this well known composer's work is. It is particularly vocal, and both words and music must commend the song to teachers of singing, who are sometimes at a loss to find music and words suitable to the undeveloped technic and uncorrupted morals of young singers.

"THE HOMESTEAD," words by Fred G. Bowles, music by Katherine Barry, is an Irish song which frequently reminds us of tunes that are familiar, but which nevertheless has an appealing melody and a simple accompaniment such as amateurs like for home use. This ought to be a popular song with singers of no great skill.

Kürsteiner & Rice, New York.

"ONLY A DAY FOR TEARS," SONG FOR CONTRALTO, BY JEAN PAUL KÜRSTEINER.

This is a good example of a modern song of the German type—German in musical phraseology, in breadth of style and in depth of feeling. We have no doubt but that a good contralto can make a powerful appeal to an audience with this song. In form it is an art song in which the music changes with the mood of the words.

Philadelphia Fellowship Male Singing Club.

The Fellowship Male Singing Club of Philadelphia held its annual meeting and election of officers, Monday evening, May 5. The officers elected are as follows: President, G. Wesley Rudolph; vice-president, Oliver C. Curtis; treasurer, Jonathan Smith; secretary, William J. Ritchie; conductor, William B. Kessler; librarian, George Dallas Morrell; board of governors: William B. Kessler, Charles W. Deans, William B. Harper, W. Wallace Wood, J. Thompson Riday, Jr., Alan Craig Cunningham. A sociable and lunch followed the meeting and election.

The Fellowship Male Singing Club is to sing at Willow Grove Park, Philadelphia, Wednesday, June 11, afternoon and evening concerts, with the Chicago Symphony Orchestra. A special program has been arranged and, as usual, a large and appreciative audience will no doubt journey to Willow Grove Park to hear and enjoy the singing by this progressive club of sixty fine young male voices. John Owens, tenor soloist, will sing.

MUSIC IN BIRMINGHAM.

Birmingham, Ala., May 7, 1913.

The Cincinnati "Summer" Symphony Orchestra, of forty-two pieces, under P. H. Clapp, appeared in three concerts at the Jefferson on May 5 and 6. Considering the small number of men, their productions were praiseworthy, as were those of the soloists, of whom Christine Miller decidedly proved the favorite. Two Birmingham artists also appeared on the programs—Mrs. F. H. Aldrich, Jr., pianist, and Beattie Cunningham, soprano—both of whom acquitted themselves with credit to themselves and their teachers, both having spent the past season in Boston studying.

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PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 43 Boulevard Beauséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

43 Boulevard Beauséjour, Paris, April 29, 1913.

In reply to various correspondents who have written to ask for information as to music in Paris during the summer, I may say that there is very little of any interest here after the end of June. Only on rare occasions, when we have some sort of festival, is there any music worth men-



MUSIC ROOM OF THE WIDENER RESIDENCE IN PHILADELPHIA.

Designed by White Allom & Co., London.
Photograph furnished by the courtesy of Charles Allom.

tioning in this city between the first of July and the end of September. The grand season is in May and June, and, although the Opera remains open all summer, the Paris Opera is so much worse in every particular than the Op-



MUSIC ROOM OF THE WIDENER RESIDENCE IN PHILADELPHIA.

eras of Germany which are also open at the same season that it would certainly not be worth while for any American music lover to remain here for that alone.

Examinations for admission to the Paris Conservatoire commence this year on October 1. Applications must be filed a month in advance.

Julia Hostater gave a song recital on April 21 at the Salle des Agriculteurs, her program consisting of groups of songs from Schumann, Brahms, Wolf, Debussy, Moussorgsky, some old English songs, and one from Purcell. I was unable to be present, but am told that this recital was a success.

Harold Colonna, tenor, gave a recital on the afternoon of April 21, at the studio of Frank Holman, assisted

by Odette le Fontenay, of the Opera Comique; Renee Chenet, who is announced as being "violinist of the Queen's Hall concerts, London"—whatever that may mean—and Dent Mowery, pianist. This concert, for some unfathomable reason, was under the distinguished patronage of the British Ambassador, His Excellency the Right Hon. Sir Francis Bertie and Lady Feodorowna Bertie; the American Ambassador, His Excellency the Hon. Myron T. Herrick and Mrs. Herrick; the American Consul General, Capt. Frank H. Mason, and Mrs. Mason, and about fifty of the most influential members of the English and American colonies. I wonder why? It sounds like a charitable undertaking, but I have been unable to learn for the benefit of what or whom, unless it be the principal artist, Mr. Colonna himself. I was not present, but I am told that the concert was an unqualified success both financially and artistically. The pianist, Dent Mowery, who is a young American, was especially well spoken of.

There is a report current that Charles W. Clark will be away from Paris during the summer. I am asked to deny that report, and I do so with pleasure. Mr. Clark will be in Paris all summer and until he starts on his American tour in the late autumn. He will devote his whole time to his pupils, and I understand that a number of important American artists and teachers are coming here to take advantage of Mr. Clark's instruction.

A most interesting Soirée de Gala was given on April 25 at the Trocadero under the patronage of Yvette Guilbert for the benefit of a charity—"Le Vestiaire du Theatre"—founded by her. The program consisted of the "Tragic" overture, Brahms, most splendidly played by the Colonne Orchestra under the direction of Zdzislaw Birnbaum, director of the Warsaw Philharmonique; "Two Ancient Legends," "Episodes from the Life of Christ," Yvette Guilbert; concerto for three pianos, Bach, MM. Pugno, De Greef and Lortat; "Meistersinger" overture and Beethoven's ninth symphony, with Campredon, Charles W. Clark and Lasalle in the solo parts. Mr. Birnbaum, who conducted the whole of this concert, is a master. It was truly a comfort to hear at last a conductor in France who conducted like a man and not like a jellyfish. I really had not the faintest idea that this Colonne Orchestra could play the way Mr. Birnbaum made them play. Evidently this is a thoroughly competent body of men. What they lack is a conductor. Nor a musicianly conductor, for the French conductors are all musicianly enough, but a conductor possessing force and magnetism. I heard people say that Mr. Birnbaum had too much action, that his antics were ridiculous. But what difference does that make if only he gets results? He may find all this violent action necessary to get these results. Of that we cannot possibly judge. Certain it is that he made his men play with a vigor of interpretation that is altogether lacking in their usual performances. That he could have accomplished this with strangers in (perhaps) a very few rehearsals, is remarkable. There were many changes of tempo, those nuances which are never marked on the score, but which are so necessary to a proper interpretation, and he managed to get them by sheer force of arms. His production of the "Meistersinger" overture was really splendid. The

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ninth symphony was excellently given, both chorus and orchestra being letter perfect and deriving much inspiration from the unusual conductor. Among the soloists Charles W. Clark was particularly distinguished, singing the whole thing without music, as he usually does, and winning much favor both by beauty of tone and of interpretation. His performance of the opening solo was particularly remarked for its breadth and warmth.

On Thursday afternoon, April 24, a "Grande Matinee de Gala" was given at the Trocadero in honor of the fiftieth anniversary of the debut on the stage of Leon Melchisedec, who is a regular member of the Paris Opera cast and professor at the Conservatoire. It was a very interesting afternoon in many ways. To begin with, Melchisedec espied Saint-Saëns in the audience and immediately had him up on the stage, and together these two old boys of nearly eighty gave a piece—a composition of Saint-Saëns, I think it was—of which Melchisedec had been the "creator" many years ago. As these two old gentlemen came on the stage, neither of them very steady on their legs, there was a wild burst of applause from the whole vast audience. Melchisedec handed Saint-Saëns the music, but Saint-Saëns, sure of his memory, shook his head, refusing it. After just a moment of hesitation Melchisedec seemed to take the dare and laid the music, closed, on the side of the piano. It was a very gay song and then gave it with all the rollicking enthusiasm of youth, winning such insistent applause that it had to be repeated. An interesting feature of this is the fact that Melchisedec, who would be, of course, too old, under ordinary conditions, to sing, has really a very excellent voice, thanks to the rejuvenating treatment of Dr. Conta. Were it not for the singer's appearance of age I feel sure no one would guess that his voice had stood fifty years of hard usage in the regular opera repertory. Dr. Conta has certainly made a discovery of inestimable value to the world of art, and it is worthy of note that this treatment cannot possibly injure the voice, as it is not directly applied to the vocal chords at all, but consists of a treatment of the mucous membrane. As to the remainder of this program, it was very long and I was able to remain only for part of it. Mr. Mounet-Sully, of the Comedie Française, recited some verses in honor of Melchisedec especially written for this occasion, and the twenty-five numbers that I was able to hear consisted of singing, reciting, solos on the mandolin and the violin, etc. The usual hodge podge of the Trocadero matinee in honor of something or somebody. But, even if it is not especially artistic, it shows a good will, a kindness of spirit, a proper sense of the honor which attaches to a long artistic career, a friendship and fellowship which is very beautiful indeed, and is shown nowhere with more honest enthusiasm than right here in Paris.

The pupils of Jean Verd were heard in recital on Sunday afternoon. I was unable to be present, but I am told that it was an interesting program excellently rendered. Among Mr. Verd's pupils are several Americans, among whom Marion David gave the Rachmaninoff "Prelude"; Kathleen Burke the "Allegro de Concert," Granados; Clara Belle Peterson and May L. McChesney the andante and the presto from Mozart's sonata in G. An etude de concert by Paul Braud was played by Andree Vilaret; Beethoven's sonata, op. 81, was played by Andre Marchal, and Schubert's "Marche Militaire" in the Tausig arrangement was played by Helene Hermil. Mr. Verd was assisted by Miles Chevalet and Croue.

Among the most interesting events of the week was the first performance of Massenet's posthumous opera "Panurge," which is indicated in the title as a "Hautte farce musicale en trois actes d'après Rabelais" ("A musical farce in three acts after Rabelais"). In order to understand anything about this work we must, first of all, remember that Rabelais lived between 1500 and 1550. He wrote with all the extravagant imagery of the time. He was a sort of French Boccaccio. His jokes are of the coarsest kind, his humor ponderous and usually based upon rough buffoonery, practical joking and the mishaps or misfortunes of others, a type of what we find in our own time in the "Pickwick Papers" of Dickens. "Panurge" is not the title of a book by Rabelais, but the name of one of the principal characters in this author's most famous work, "Pantagruel." In this novel (so called) there was no story of which the adapters could have made a modern opera. Hence they seem to have made a story out of these characters, with the addition of some characters of their own, carrying out the whole in the manner of Rabelais. The story of the opera, such as it is, is as follows: Panurge abandons his wife under the false pretext that she has led

him to believe that she is dead. He commences a life of mad gaiety with Pantagruel, but Colombe, his wife, cannot resign herself to this abandonment. She follows him and finds him disguised as a monk in the Monastery of Theleme. In order to excite his jealousy she confesses to him and takes upon herself three imaginary infidelities. Later, on the Island of the Lanterns, having taken the veil of Sibylle de Bacbus, she tells Panurge his fortune and reads his oracle, revealing to him the artifice, and they finally become reconciled. This farce acts only as a prop on which to hang all sorts of delightful scenes. There are carnival scenes, monastic scenes, debauches filled with wild hilarity, and I know not what pageant of costumes and conceits, each more amusing and more joyously innocent and gay than the last. There is no attempt at seriousness. It is as if Massenet had said to us, "Come, let us joke a little before we die," and not for a single moment does this perfect spirit of good humor lag. Never have we had a better example of the great old master's virtuosity. It may be found on analysis that there is a lack of ideas, but there will be found no lack of buoyancy, of picturesqueness, of humor. This piece is, in its way, as much of a masterpiece as any one of Massenet's works, and it will find its place, as the others have, in the hearts of all lovers of light and graceful music.

Among the interpreters mention must be made especially of Marcoux and Martinelli in the respective roles of Panurge and Pantagruel.

The Hasselmanns Orchestra gave its sixth concert of the season on Sunday afternoon, April 27, at the Salle Gaveau, the principal numbers on the program being the third symphony of Saint-Saëns; "Les Trois Sorcieres," Leo Sachs, and the "Death of Isolde," sung by Felia Litvinne; Lazari's picturesque "Effet de Nuit"; Liszt's E minor concerto, played by Henri Etlin, and a suite for orchestra by Louis Aubert. "Les Trois Sorcieres" is a strong dramatic piece, rather too Wagnerian, but very effective. I had no idea that Leo Sachs could write anything so good. Henri Etlin, a young pianist much courted by the American colony of Paris, gave a genuinely fine reading of the Liszt concerto and won a popular success. The suite by Louis Aubert, given here for the first time, which was the attraction which drew me to this concert, consists of three short movements, menuet, berceuse and air de ballet. It is an arrangement, I believe, from a suite for piano, four-hand, and, although I do not approve of such arrangements, I must acknowledge that this arrangement is excellently well done and bears no mark whatever of the piano idiom. As for the music of it, I do not like the menuet. It is carried out in a sort of antique style which lends itself badly to Aubert's manner. The other two numbers are, on the contrary, full of interest. The berceuse, a short exposition of a simple melody, is altogether charming, and the air de ballet full of that "gay melancholy" which is so typically French. The thing that I like best about Aubert's music is its strong individuality, its entire saneness, and its lack of that affectation which we have grown into the habit of calling originality. "To be great one must be queer" seems to be the motto of the composer of the modern French school. Aubert is one of the few who seem able to steer clear of this false ideal. He is the only man in sight who may be considered as a worthy successor to Chabrier and Chausson. Certainly the school of Debussy can never lead to anything. As Mr. Abell has so truly pointed out, those who have written in the Wagnerian manner have invariably failed, and exactly the same must be the fate of those, and there are many, who follow the manner of Debussy. Aubert is not one of these. His manner is very French, but it is not Debussyan.

The only quarrel I have with Aubert is that he writes too slowly. And I have the same quarrel with all the other composers of the modern French school. If the manner is natural, why does it not flow? If these complicated harmonies are a drawback to flowing inspiration then why use them? Is the game worth the candle? I very much doubt it, for, beautiful as these harmonies often are, they are introduced often at the cost of flowing melody. If they are also introduced at the cost of limited production they are certainly not worth while. As to Aubert, the next year or two will show whether his value as a composer is really great or whether he will let this modernism get the better of him. We must wait and see.

FRANK PATTERSON.

Frieda Peycke Joins Musical Club.

At the final meeting of the Philadelphia Matinee Musical Club on April 29, the members again had the pleasure

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of hearing Frieda Peycke, the gifted young Californian. Miss Peycke has many times distinguished herself in her pianologues and musical raconteur. On this occasion she gave several of her own compositions, among them the following: "One Little Need," "The Toymaker," "The Cuckoo," "Chums," "Mah Lil Bit Sistah," and a number of others, of which she has a repertory of over one hundred. This part was followed by a delightful impromptu program given by the club members.

An open business meeting was called at the conclusion of this program and Miss Peycke was made a complimentary club member. She received flowers and a club pin as a proof of the esteem and appreciation in which she is held by the members of the club.

Recital by Cleo Gascoigne.

Cleo Gascoigne gave a very enjoyable program on the afternoon of May 6, at 255 West End avenue, New York City. Miss Gascoigne sang with delightful ease entirely from memory in three languages. Her voice, a sweet, soprano of wide range, she uses well; particularly pleasing are her pianissimo passages. Miss Gascoigne is a pupil of Baernstein-Regneas, of New York, and a member of the Metropolitan Opera Company, taking the part of the child in "Königskinder."

Umberto Martucci played sympathetic accompaniments.

The program follows:

Aria, Ah! fors' e lui.....Verdi
Daybreak.....Landon Ronald
Morn.....Landon Ronald
Evening.....Landon Ronald
Couplets de l'Automat (Tales of Hoffmann).....Offenbach
Gavotte (Algon).....Massenet
Serenade du Paysant.....Massenet
Phyllis Has Such Charming Graces.....Arr. by H. Lane Wilson
Saida.....H. A. Mathews
Sylvia.....George Chapman
The Little Grey Dove.....L. V. Saar
To Welcome You.....A. Goring Thomas
Naughty Marietta.....Victor Herbert
A Pocket-handkerchief to Hem.....Sidney Homer
Mix a Pancake.....Sidney Homer
Will o' the Wisp.....Spruce
An Open Secret.....H. Woodman

Olitzka Again Under Johnston's Management.

Rosa Olitzka, the noted Russian contralto, has renewed her contract to appear for two more seasons under the management of R. E. Johnston.

Madame Olitzka met with marked success recently at the Paterson (N. J.) Music Festival, where she sang in conjunction with the Metropolitan Opera House Orchestra, the Paterson Festival Chorus of nearly 700 voices, and Johanna Gadske, Riccardo Martin, John McCormack, Giuseppe Campanari and others.

Recent recitals at which she has been heard have been given at Nashville, Tenn.; Charlotte, N. C.; Chicago, Ill.; Milwaukee, Wis.; Iowa City, Ia.; Cedar Falls, Ia.; Columbus, Ohio; Jersey City, N. J.; Newark, N. J., and at the New York Mozart Society.

Constantin von Sternberg Goes Abroad.

Constantin von Sternberg, president and director of the Sternberg School of Music, South Eighteenth street, Philadelphia, sailed April 29 for Europe. He will remain abroad during the summer, returning to America on October 1.

The Sternberg School of Music is by no means merely a Philadelphia institution, but is known all over the country. Branch schools are located in West Philadelphia, Pa.; Tioga, Pa.; Germantown, Pa.; Camden, N. J.; Reading, Pa., and Wilmington, Del.

During the season Mr. von Sternberg gives private lessons, one day a week, at Carnegie Hall, New York.

"Ariadne auf Naxos" had only two performances in Bremen. Other recent opera events there were "Carmen," "Tannhäuser," "Rigoletto" and "Colonel Chabert."

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Madame Cahier in Europe.

Nuremberg has long been known for its historical associations and for its delicious Lebkuchen—sort of an apothecosis of gingerbread—but it is only recently that, through the enterprise of Director Hofrat Balder, its Opera has been coming into prominence as well. His latest feat was the arrangement of a double "Gastspiel" in "Carmen" for those two splendid artists, Madame Charles Cahier, in the title part, and George Baklanoff, as Escamillo. Baklanoff's fine work is already known in America, but this country has not yet been fortunate enough to have seen Madame Cahier as Carmen, one of her best roles. At the time of Caruso's last appearance in Munich, Madame Cahier was selected by the management there as an artist splendidly fitted to play opposite to his Don José, and the tremendous enthusiasm of the audience was fairly divided between the two magnificent artists. Her Carmen is a thing of joy to see, both singing and acting being on a lofty plane. In spite of very much increased prices, the big Stadttheater at Nuremberg was crowded to the last sitting and standing place, and the enthusiasm of the audience knew no bounds.



Photo by Wasow, Munich.
MADAME CHARLES CAHIER
AS CARMEN.

Just at present Madame Cahier is at Amsterdam singing in the big jubilee concerts there, and from there she will go to Cassel and then to the Royal Opera at Wiesbaden to take part in the Wagner cycles given in those two cities to commemorate the 100th birthday of the master. The first of June will find her at her charming summer home at Hanköbad in Norway, where she will rest until the famous Wagner Festival calls her back to Munich at the beginning of August.

Eleanor Spencer in Leipzig.

Warm tributes were paid Eleanor Spencer when she introduced the Rimsky-Korsakow concerto to Leipzig at the sixth Philharmonic concert at the Winderstein Orchestra, as will be seen from the following notices:

The piano concerto of this prolific composer, Rimsky-Korsakow, was given a temperamental reading. It is a work of rhapsodical freedom of form and fascinates by its external brilliancy. Miss



ELEANOR SPENCER.

Spencer played it with great elegance and sweeping impetuosity. We hope soon to have the privilege of renewing our acquaintance with this excellent, superior pianist, who has at her command so brilliant a quality of tone.—Leipziger Abend Zeitung, January 8, 1913.

Eleanor Spencer is a most talented, temperamental and musicianly pianist. It required a certain amount of courage to introduce herself to Leipzig concert goes with a work, which, in spite of its extreme brilliancy, did not offer her, relatively speaking, an adequate opportunity of displaying her many excellent qualities as a pianist and a musical personality.—Leipziger Tageblatt, January 8, 1913.

She is a pianist with a thoroughgoing technical equipment and sits firm in the saddle. The difficult octave passages were apparently shaken from her arm with the greatest ease and in the most rapid tempo. Moreover she possesses what is here an essential quality—"Rasse" and effervescing temperament. It would have been a pleasure to have heard a group of solo numbers from this excellent pianist and virtuosa.—Leipziger Zeitung, January 8, 1913.

There was a generally expressed wish to become better acquainted with Eleanor Spencer, who mastered the work brilliantly, in a wider

range of compositions. However, this omission can be made good on some future occasion.—Leipziger Neueste Nachrichten, January 8, 1913. (Advertisement.)

Why "The Magic Flute" Fails.

[From the London Saturday Review, April 29, 1913.]

London, W. C., April 21, 1913.

To the Saturday Review:

SIR—In the hope that some further remarks on this immortal work may conduce to a demand for its revival, I venture to add a few notes and comments to the letter published in your issue of Saturday last.

I am disposed to attribute the neglect of the piece less to the difficulty of finding an adequate Regina di Notte than to the absurdity of the doggerel libretto, obscuring the really fine dramatic possibilities of the opera, a masterly analysis of which may be found in Otto Jahn's "Life of Mozart." From the fine fugue which commences the overture to the last bar of the opera the work is redolent with beauties, and Mozart, who, like Handel, was not above appropriating a good thing when he found it, has included two, if not three, ancient chorales in the score.

The lady for whom the music of the Queen of Night was written was Madame Hofer, Mozart's sister-in-law; she is, however, severely criticised by Schröder, who accuses her of "squeaking," and not being up to the part. This, in modern times, has been taken by two competent artists, Carlotta Patti and Ilma di Murska. When Jennett Humphreys alludes to the air following the recitative "Non paventar," which is "A soffrir son destinata," I think she must mean the great air in the second act, which is much more exacting, being pitched high throughout, and containing several bars of staccato quavers in high C, and two passages leading to F altissimo. When Madame Hofer extorted this vocal gymnastic from the composer (as no doubt she did) she probably wished to rival the most famous alto soprano ever known, La Agujari, who died in 1783, eight years before the production of "Il Flauto Magico." Her compass is said to have extended to B flat altissimo, or five semitones higher than the high notes allotted to her successor. The Italian words of this formidable aria are as follows:

"Gli angui d'inferno sentomi nel petto,
Megea, Aletto son d'intorno a me!
Svelga al fellon, svelga Pamina il core,
Se il reo non muore, figlia mia non è;
Ti lascio, t'abbandono, più madre tua non sono;
Paventa il mio furore, se non osi esser crudel!
Svelga al fellon, Pamina svelga il core!
Ciel! Ciel! l'orrendo mio voto!
Ciel! ascolta o Ciel!"

Here is a torrent of bad language! And in German it sounds even worse, if possible; worthy of a virago in Hyde Park. But it is characteristic of Mozart's consummate dramatic genius that this tirade is immediately followed by the beautiful and soothing bass air, "Qui sdegno," larghetto, in E, contrasting with allegro assai, in D minor. A more perfect antithesis could hardly be conceived. Such of your readers as care to study the genesis of the plot will find it in Wieland's fairy tale, "Dochinistan," the subject being the efforts of two souls to escape from profligate and criminal surroundings. A similar allegory is beautifully treated in E. T. W. Hoffmann's "Der goldne Topf." Yours faithfully,

W. J. GARNETT.

Nina Dimitrieff's Albany Success.

At the annual May Festival, held in Albany, N. Y., Nina Dimitrieff, the Russian soprano, scored a brilliant success. Taking the New York State capital by surprise, this well-known prima donna received a great ovation from the people of Albany. It is no easy task to sing in a work like "Rigoletto," following it with "Trovatore" and "Aida," but Madame Dimitrieff sang her roles remarkably well, and, as will be seen from the following press notices, the Albany critics were most satisfied with her achievement. Notices from two of the papers follow:

Never has the association been more fortunate in the selection of soloists than in the choice of Nina Dimitrieff, who has a voice that is pure and of great flexibility. . . . From "Il Trovatore" several of the most familiar passages were given, the "Miserere" by Madame Dimitrieff, Mr. Hackett and the association, . . . and the beautiful soprano aria, "D'amour sull'ali Rosec," by Madame Dimitrieff, all being well received. . . . The "Rigoletto" numbers, the aria, "Caro Nome," by Madame Dimitrieff, and the great quartet, "Bella figlia dell'Amore," gained a storm of applause.—The Knickerbocker Press, Albany, N. Y., May 6, 1913.

Madame Dimitrieff, the soprano, who came to Albany highly recommended, sustained her reputation as a finished artist. Her voice is well controlled and very flexible. The "Miserere," sung by Madame Dimitrieff, Mr. Hackett and the chorus, was welcomed as an old friend. . . . Madame Dimitrieff's singing was very effective and forceful. "Rigoletto" (which was composed in forty days) showed the coloratura soprano of Madame Dimitrieff to be of wonderful range. She sang an encore, with Frederick Roche as accompanist. The quartet, composed of Madame Dimitrieff, Miss Potter, Mr. Hackett and Mr. Cartwright, was well balanced in tone and no one voice predominated. . . . Madame Dimitrieff shared honors in the quartet.—The Argus, Albany, N. Y., May 6, 1913. (Advertisement.)

Huss Evening of Music.

Although the evening of May 5 was an uncomfortably warm one, Carnegie Music Hall, New York, was filled with enthusiastic admirers of Henry Holden Huss' artist-pupils, who were heard in the following program, assisted by Georges Vigneti, violinist:

Concerto in A minor, op. 34 (first movement).....Schumann
Winthrop Parkhurst.
Concerto in G minor, op. 25, andante.....Mendelssohn
Helen Orcutt.
Concerto in B flat minor, op. 23 (first movement)....Tchaikowsky
Eleonore Payez.
Spanish DanceSarasate
Canto AmorosoSammartini
CzardaHubay
Georges Vigneti.
Concerto in E major, op. 39 (first movement).....Moszkowski
Florence Beckwith.
Sonata in G minor, op. 19 (by special request).....Huss
Messrs. Vigneti and Huss.

Mr. Huss played the orchestral accompaniments to the concertos on a second piano.

In this recital Mr. Huss must be considered in a three-fold aspect—that of teacher, composer and pianist. To those who were most deeply interested in the work of the pupils, the instructor was most prominent. To those who looked beyond to the pianistic art of the instructor there was obtained a high and lofty vision of that art which seemed the pre-eminent phase of the evening's offerings, while those able to analyze a work of such beauty and musicianship as the sonata were entitled to claim that Mr. Huss, as a composer, was the most conspicuous feature. Whatever be the individual opinion, however, the general impression created was one of excellence in all three departments. The name of Henry Holden Huss is one that stands for big things, noble things, honest things in music. Thus it becomes a pleasure to record another success, well earned and well deserved.

Winthrop Parkhurst, to whom the first number on the program was assigned, played with splendid technic and understanding. Helen Orcutt showed a clean technic and a careful deliberation in the Mendelssohn concerto. Eleonore Payez disclosed assurance, brilliant technic and spirited interpretation which won five recalls. Florence Beckwith proved to be not only an artistic pianist, but an adequate accompanist to Professor Vigneti's violin solos, which constituted one of the delightful portions of the program and were warmly applauded. Miss Beckwith's fine repose was especially pleasing, while her technic and interpretation were entirely satisfactory. She received much applause and many flowers.

The Huss sonata for violin and piano, recently performed with distinguished success at Carnegie Hall by Eugen Ysaye, is a skillfully wrought and artistically constructed work, full of inviting harmonic and melodic episodes. It was given a worthy interpretation which elicited a cordial demonstration of approval. Following the program there was a hearty shower of congratulations for all who had been instrumental in affording so enjoyable an evening. One musician, educated in Paris and Berlin, was heard to observe "how very unnecessary it was to go abroad for professional piano study, when one can get such artistic results in New York." Others noted that each of the pianists had a distinct artistic personality and many musicians present thoroughly appreciated the musical playing of the young folk.

Hermann Klum's Munich Tributes.

Hermann Klum, of Munich, is one of those brave pianists who occasionally dare to play something that is not strictly "classical," and in consequence he is always sure of a large and enthusiastic audience when at the close of each season he gives his recital entitled "Dances of Ancient and Modern Times," which has now come to be a regular feature. Some opinions of the Munich press follow:

Klum showed his usual dependable technic in the Bach-Saint-Saëns gavotte, and the Gluck-Brahms gavotte, with the six Beethoven-Von Bülow minuets which followed, were given with fine feeling for style. He has a strong rhythmic nerve and an instinctive pianistic touch. But his thorough ability as a piano player was most in evidence in D'Albert's gavotte and Rubinstein's E flat major waltz. His rendition of Paderewski's minuet and Raff's well-known polka glissande deserves all praise.—Bayerischer Staatsanzeiger, Munich, April 7, 1913.

Klum's playing of the delightful ancient and modern dances showed great grace and charm. He was thoroughly at home in the form of this light music and gave us many exquisite nuances of tone.—München-Augsburger Abendzeitung, Munich, April 10, 1913.

Klum's audience certainly enjoyed every moment of the program. The artist himself was true to his usual high standard and was rewarded with very lively applause throughout. Raff's polka was redemanded.—Münchener Neueste Nachrichten, Munich, April 5, 1913.

The pianist began with Bach, Gluck and Beethoven, played then Chopin, and finally, through the nicety and elegance of his playing, brought a group of other and less valuable compositions to their full rights.—Allgemeine Deutsche Musikzeitung, April, 1913.

(Advertisement.)

Otto Klemperer is to be conductor of the Barmen Opera.

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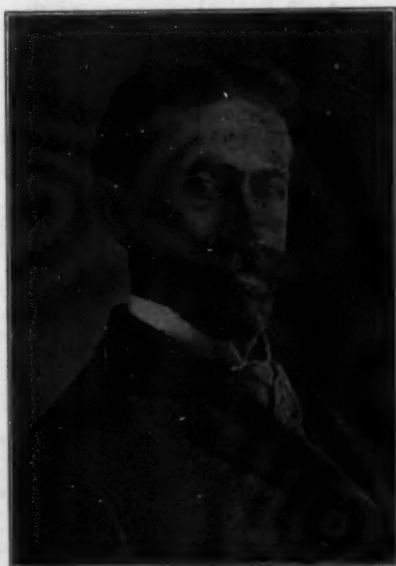
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104 West 79th St., New York**THOMAS FARMER**BARITONE
Management, Concert Direction M. H. HANSON, 431 Fifth Ave., New York**Carolyn Ortmann Scores Success.**

Carolyn Ortmann, the dramatic soprano, gave a recital on Monday evening, April 28, at the Presbyterian College, Charlotte, N. C. A telegram received in New York stated that Madame Ortmann had achieved an enormous success and that everyone was delighted and that each number was perfectly given, the waltz song and "Aida" aria precipitating an uproar. The telegram further stated that the people said of Madame Ortmann that she was the best singer that had ever been heard in Charlotte.

Appended are the press notices telling of Madame Ortmann's complete success:

Those who heard Madame Ortmann at the First Presbyterian Church Sunday, when she sang two beautiful solos at the morning and evening services, knew what to expect last evening, but those who heard her for the first time were simply charmed with her



CAROLYN ORTMANN AS ELIZABETH IN "TANNHAUSER."

wonderful voice, which is full and rich and with a tonal quality that is truly wonderful.

Madame Ortmann in the selection of her numbers was very happy for she was impartial in her favorites. The opening number was Wagner's rich aria, "Dich Theure Halle," from "Tannhäuser," which simply served to indicate to those present something of the treat that was in store for them. Then followed three selections by Schumann, the ever-beautiful "Mondnacht," the lively "Frühlingsnacht" and the tender "Waldesgespräch." Then followed two of Grieg, "Der Schwan" and "Solveig's Lied." The latter served to exhibit in striking manner the richness and the elegant tonal qualities of Madame Ortmann's voice.

After the intermission the aria, "Ritorna Vincitor," from "Aida," by Verdi, was the first number given. Then came three dainty songs, Homer's "Mammy's Lullaby," Kursteiner's "Lines of Flame," Chadwick's "The Miller's Daughter," and MacDowell's "Thy Beaming Eyes." The concluding selection was Strauss' waltz song, "Voci di Primavera."—Charlotte (N. C.) Observer, April 29, 1913.

The song recital given at the Presbyterian College last evening by Carolyn Ortmann was charming in every respect. Madame Ortmann, who possesses an operatic soprano voice of wide range and beautiful quality, was listened to by an enthusiastic audience. "Ritorna Vincitor," from "Aida," by Verdi, was perhaps the most cordially received of any of the numbers. Madame Ortmann is exceptionally handsome, with charming stage presence and gracious manners. Her concluding number, "Voci di Primavera," by Strauss, was thoroughly appreciated and the audience refused to leave until Madame Ortmann responded with an encore.

An informal reception was held in honor of Madame Ortmann after the concert when many availed themselves of the privilege of meeting the lovely artist of the evening.—Charlotte (N. C.) Chronicle, April 29, 1913.

The recital was the crown jewel in the diadem of song events transpiring in the city in a decade.

Madame Ortmann had been heralded as one of the greatest of American sopranos. That she justly proved her right to this distinction last night not one who heard her will deny. Handsome, graceful, gracious, of exquisite poise, fascinating personality, this superb woman of song has her audience in close touch and enthralled before she finishes her initial number.

Madame Ortmann has a fine dramatic soprano, capable of broad dramatic effect, of remarkable range—much greater than she was called upon last night to display—a voice at once full, vibrant, resonant, beautiful in its purity of tone, brilliant in color, wonderfully modulated, perfect in its gradation of tone and change of register, and capable of any feat of vocalization that may be demanded by the most exacting dramatic score.

Her singing is always artistic, because she is artistic. Her conception is likewise dignified, because she is dignified. She takes her audience with her to heights of dramatic art, or to the perfect and most exquisite of pianissimo and cantilena. Eight years of study under the most noted masters of voice in the musical centers of Europe have given her exquisite finish and made her complete master of the divinely given gift that is hers. The nobility of song, the warmth, the emotion, that indefinable something that one

calls soul, are hers—no master of music, however great, being able to create these attributes which are so pronounced in her artistic make-up.

The audience sat enthralled under the magic, the beauty of her art. Each number was heard—nay, drunk in—with silence that was almost painfully intense, the latter being broken only by a burst of wild applause after the last note had died away.

Each selection was a gem, the interpretation emanating from an intellect of superior strength and a heart of tender emotion. The vocalization was perfect, brilliant, bravura, alternating with cantabile in beauty and charm of musical effect.

Madame Ortmann chose as a finish the brilliant waltz song of Strauss' "Voci di Primavera"—in which she displayed Melba-like vocalization, fairly thrilling her audience with the brilliant coloratura and dramatic power of her voice. She was compelled to respond, so vociferous was the "bravo."—Charlotte (N. C.) News, April 29, 1913. (Advertisement.)

MUSIC IN COLUMBUS.

Columbus, Ohio, May 4, 1913.

The Chicago Grand Opera Company established itself so firmly during its short season here that its local promoters are determined to have an annual engagement. Tetrassini completely captivated every one, and "Hansel and Gretel" was presented delightfully.

The Ohio music teachers will have their annual convention here the last week in June. A number of interesting events have been planned.

The Columbus Oratorio Society will have its annual May Festival much later than usual this season, the dates being May 19 and 20. The soloists are: Margaret Berry Miller, soprano; Alma Beck, contralto; John A. Hoffman, tenor, and Gwilym Miles, bass. Jessie Crane is the organist and William E. Knox the director.

Thomas S. Callis will present eight of his pupils in recital next Thursday evening, at the Normandie Hotel. The students are: Lauretta Schmidt, Millie Koerner, Ruth Immel, Margaret Bergin, Alfred Schwartz, Louis McCordle, Leroy Taylor and William Church. Mr. Callis is one of the leading teachers of singing in Columbus and is the organist at St. Paul's Episcopal Church.

The Euterpean Ladies' Chorus will give a concert in the Chamber of Commerce Auditorium Monday evening, May 12. The chorus will be assisted by Ferdinand Gardner, cello, and Bert E. Williams, chimes. Mary E. Cassell is director.

Alice Powers Ruth recently gave a song and piano recital at Amherst, Ohio. Mrs. Ruth is a graduate of Oberlin (Ohio) Conservatory of Music.

Esther Ziegfeld will present a class of piano pupils Friday evening, in the Wilkin-Redman piano parlors. Matilda Witting, dramatic reader, will contribute several numbers. The pupils who are to perform are: Carrie Ziegfeld, Margaret Butler, Elizabeth Butler, Edith Poppenhaeger, Rhea Trautman, Edna Holt, Francis Assman, May Williams, Charles Altendorf, Marie Ziegfeld, Antoinette Leger, Charlotte Leger, Frieda Schmitt, Mary Hoinig, Cornelia Carson, Arthur Poppenhaeger, Louise Witting, Henrietta Kenney and Louis Witting.

Bert E. Williams will present a class of piano students in recital at the Public Library Auditorium, Thursday evening next.

Lucille Pollard Carroll will give a pupils' recital, Saturday evening, May 10. The pupils are: Galen Achauer, Harold Davidson, Margaret Lanum, Esther Biggar, Doris Hoover, Geraldine Dibb and Mary Kaufman.

ELLA MAY SMITH.

Sylvia Blackston's Recital.

A song recital was given at Aeolian Hall, New York, Tuesday evening, April 29, by Sylvia Blackston, an Australian contralto, who has been in this country for the past year or so. She was assisted by Sigismund Stojowski and Maximilian Pilzer. The concert was under the patronage of Governor and Mrs. Sulzer, Frances Alda, Mr. and Mrs. Henry Clews, Mr. and Mrs. Abram I. Elkus, Mr. and Mrs. Leon P. Feustman, Mr. and Mrs. Naham Franko, Giulio Gatti-Casazza, Mr. and Mrs. Samuel H. Guggenheimer, Mr. and Mrs. Alvin W. Krech, Mr. and Mrs. James Lees Laidlaw, William H. Leahy, Mr. and Mrs. Louis Samter Levy, Mr. and Mrs. Norvin R. Lindheim, Mr. and Mrs. J. D. McLean, Mr. and Mrs. Frank H. Platt, Georgio Polacco, Senator and Mrs. Joseph T. Robinson, Mr. and Mrs. Henry L. Scheuerman, Mr. and Mrs. Benjamin F. Spellman, Mrs. John B. Stanchfield, Mr. and Mrs. Charles A. Towne, Mr. and Mrs. Samuel Untermeyer, Mr. and Mrs. Felix M. Warburg, Mr. and Mrs. Victor E. Whitlock.

Miss Blackston will give another song recital here next autumn.

Mikovey had a series of successful concerts in Dessau this season, given by the Royal Orchestra.

Max Pauer in Stuttgart.

Max Pauer returned to Europe recently and is giving four complimentary piano recitals, May 2, 9, 15 and 23, for the pupils of the Stuttgart Royal Conservatory of Music. The programs are as follows:

- I.
D minor organ concerto W. F. Bach-Zadara
Fantasie, C minor Mozart
Thirty-two variations Beethoven
Wanderer fantasie Schubert
Two preludes Rachmaninoff
Two etudes Lisapounow
Sonata, B minor Chopin
- II.
Sonata, C major Brahms
Three studies Scarlatti
Rondo, G major Beethoven
Nocturne Field
Papillons Schumann
Variations Serieuses Mendelssohn
Soirée de Vienne Mendelssohn-Liszt
Sposalizio Liszt
Maiden's Wish Chopin-Liszt
Spanish Rhapsody Liszt
- III.
Sonata, op. 28 Beethoven
Sonata, op. 101 Beethoven
Davidsbündler Dances Schumann
Handel Variations Brahms
- IV.
Sonata, A major Schubert
Sonata, C major Weber
Carneval Schumann
Caprice, E flat Paganini-Liszt
Etude, F minor Liszt
Gondoliera Liszt
Caprice, A minor Paganini-Liszt

Brooklyn Tonkünstler Society Musicals.

The last musicale of the season given by the Tonkünstler Society, in Memorial Hall, Brooklyn, New York, May 6, 1913, was very well attended. Every number of the following program was heartily applauded. There were no encores given:

- Quintet for piano, oboe, clarinet, horn and bassoon (E flat).....Mozart
Walther Haan (piano), Joseph Eller (oboe), Ferdinand Fontanella (clarinet), Joseph Franzel (horn), Adolph Weiss (bassoon).
- Songs for soprano—
Es blinkt der Thau (Boddien), op. 72, No. 1.....Rubinstein
Der Nussbaum (Mosen), op. 25, No. 3.....Schumann
Ständchen (Shakespeare).....Schubert
Louise Linn—Pottle.
Walther Haan at the piano.
- Piano solos—
Etude in A flat (op. 25, No. 1).....Chopin
Polonaise in A flat (op. 53).....Chopin
Lieder ohne Worte (op. 8, Nos. 1 and 2).....Mayfarth
William Mayfarth.
- Aria from Il Re Pastore, for soprano, with violin obligato and piano accompaniment.....Mozart
Louise Linn—Pottle.
Carl H. Tollefsen (violin), Walther Haan (piano).
- Sextet for flute, oboe, clarinet, horn, bassoon and piano (op. 6, B flat).....Ludwig Thuille
Nicholas Laucella (flute), Joseph Eller (oboe), Ferdinand Fontanella (clarinet), Joseph Franzel (horn), Adolph Weiss (bassoon), Alex. Rihm (piano).

Spiering's Activity.

Theodore Spiering has had a very busy season in Berlin in his triple capacity as conductor, violinist and teacher. He intends to give another series of orchestral concerts next winter, consisting largely of novelties for Berlin, and including either the second or third Mahler symphony, Mrs. Beach's symphony, Von Hanssger's "Dionysian Fantasy" and Delius' "In a Summer Garden."

A Vision of Judgment.

Josiah Henry Wilkins had a nifty baby grand
On which he syncopated with a tune in either hand,
And as he pounded blithely on the keys one afternoon
He hit upon the measure for a fascinating tune:
A raggy bit of ragtime which he happened to compose
That put a magic turkey-trotting tickle in the toes!
It sold a million copies in the stores and on the street,
And when the people heard it they went crazy in the feet;
The merchant turkey-trotted as he made his way to work,
And found his secretary turkey-trotting with the clerk;
The waiter turkey-trotted as he entered with a tray,
The copper on the corner turkey-trotted night and day;
The barber turkey-trotted as he started in to shave,
A funeral procession turkey-trotted to the grave;
The firemen turkey-trotted as they hastened to a fire,
The parson turkey-trotted while his turkey-trotting choir
Sang syncopated versions of Josiah Wilkins' rag,
And ushers turkey-trotted while the sexton did a drag;
No mortal could resist it when he heard that raggy air,
And everybody turkey-trotted madly everywhere!
At last they seized Josiah, and his face grew very pale
As they turkey-trotted with him to the warden of the jail.
They burned his grand piano and his music by the ton,
And all the hurdy-gurdy men were sent upon the run.
The phonographic records were destroyed in every store,
And everyone was ordered not to play it any more—
But Josiah is enchanted by his own melodic spell
And he turkey-trots forever in his narrow, little cell.
—Puck.





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Bartlett, Homer N.—"Waltz (piano), played by Mrs. L. D. Loughmiller, Indianapolis, Ind., March 26, 1913.

Bollinger, Samuel—"Nocturne," from Chopinesques (piano), played by Estelle Carl, Strassberger Conservatories of Music, St. Louis, Mo., March 14, 1913.

—"Elegy" (piano), played by Henry Doughty Torey, University School of Music, University of Arkansas, Fayetteville, Ark., March 27, 1913.

Beach, Mrs. H. H. A.—"Ah Love But a Day" (song), sung by Louise Le Baron, Metropolitan Opera House, Cleveland, Ohio, April 13, 1913.

Cadman, Charles Wakefield—Aria from "The Morning of the Year," sung by J. Louis Shenk, Moline Woman's Club, Moline, Ill., March 8, 1913.

—"Melody in G Flat," "The Pompadour Fan" (piano), composer at the piano, Moline Woman's Club, Moline, Ill., March 8, 1913.

—"I Passed a Stately Cavalcade," "At Dawning," "The Sea Hath a Hundred Moods," "The Old Man's Love Song," "The Omaha Tribal Prayer," "A Gregorian Chant of the Seventh Century," "An Ancient Egyptian Chant of the Copts," "Game Song of the Ute Tribe," "How the Rabbit Lost His Tail," "Ballet of the Willows," "Far Off I Hear a Lover's Flute," "The White Dawn Is Stealing," "From the Land of the Sky-Blue Water," "The Moon Drops Low" (songs), sung by J. Louis Shenk, Moline Woman's Club, Moline, Ill., March 8, 1913.

—"The Sadness of the Lodge," "In the Pleasant Moon of Strawberries," "Beside the Niobrara" (piano), played by the composer, Moline Woman's Club, Moline, Ill., March 8, 1913.

—"Call Me No More," "From the Land of the Sky-Blue Water," "The Moon Drops Low" (songs), sung by Anna Laura Wilson, studio, Gaston Building, Finleyville, Pa., February 20, 1913.

—"Could Roses Speak" (song), sung by Mrs. Charles V. Eichholtz, Indianapolis, Ind., March 26, 1913.

—"As in a Rose Jar" (song), sung by Princess Isarina, Wilcox Studios, Wolfe Hall, Denver, Col., March 31, 1913.

—"I Hear a Thrush at Eve" (new), (song), sung by Will A. Rhodes, Jr., Pittsburgh Athletic Association, Dramatic Club, Pittsburgh, Pa., April 5, 1913.

—"Nocturne on a Pawnee Indian Theme," "Valse Arabesque" (new), (piano), played by the composer, Pittsburgh Athletic Association, Dramatic Club, Pittsburgh, Pa., April 5, 1913.

—"Call Me No More" (song), sung by Paul Moore, Pittsburgh Athletic Association, Dramatic Club, Pittsburgh, Pa., April 5, 1913.

—"A Japanese romance, "Sayonara" ("Farewell") (song), sung by Grace Hall Riheldaffer and Will A. Rhodes, Jr., Pittsburgh Athletic Association Dramatic Club, Pittsburgh, Pa., April 5, 1913.

—"A Spring Song Cycle, "The Morning of the Year," sung by Gertrude Shuman-Thomas Will A. Rhodes, Jr., and Paul Moore, Pittsburgh Athletic Association Dramatic Club, Pittsburgh, Pa., April 5, 1913.

—"Idyls of the South Sea, "Where the Long, White Waterfall," "The Great Wind Shakes the Breadfruit Leaf," "The Rainbow Waters Whisper," "Withered is the Green Palm" (written for and dedicated to Miss Miller), (songs), sung by Christine Miller, First M. E. Church, Olean, N. Y., April 9, 1913.

—"From the Land of the Sky-Blue Water" (song), sung by Ethelynde Smith, Music Hall, Bath, Me., March 5, 1913.

—"From the Land of the Sky-Blue Water," "The White Dawn is Stealing," "Far Off I Hear a Lover's Flute," "The Moon Drops Low" (songs), sung by Edna Allan Cogswell, Allied Arts Club of the Indiana Normal Conservatory of Music and Fine Arts, Indianapolis, Ind., January 23, 1913.

—"To a Vanishing Race" (quartet for strings), played by Edna Cogswell, Florence Berkey, William Wrigley, Walter Douglass, Allied Arts Club of the Indiana Nor-

mal Conservatory of Music and Fine Arts, Indianapolis, Ind., January 23, 1913.

—"Sayonara" (Japanese romance founded on Japanese melodies), "I Saw Thee First When Cherries Bloomed," "At the Feast of the Dead I Watched Thee," "All My Heart Is in Ashes," "The Wild Dove Cries on Fleeting Wing" (songs), sung by Edna Allan Cogswell, Allied Arts Club of Indiana, Normal Conservatory of Music and Fine Arts, Indianapolis, Ind., January 23, 1913.

—"When Cherries Bloomed," "At the Feast of the Dead" (Japanese songs), sung by Madame Lillian Nordica, Portland, Ore., February 5, 1913.

Carlson, Charles F.—"O, Love," (song), sung by Maud Kearney, Blanchard Hall, Los Angeles, Cal., April 7, 1913.

—"Each Morn a Thousand Roses Brings," "Hester's Prayer" (MS.), "How Can I Ever Forget," "Regret," "Destiny," "O, Love," "When Love Is Dead," "O, Ariwara," "Romance," "April," "Iole's Consent to Be Sacrificed," from the one-act music drama, "Philius" (songs), sung by Myrtle Davis, Woman's Club of Denver, Denver, Col., February 17, 1913.

—"Alone with Grief and Solitude," "See, the Flowers All Are Blooming," "The Day Is Done," "O, Love," "Dawn," "Ah, My Beloved, Fill the Cup" (songs), sung by Josephine Herrick, Women's Club of Denver, Denver, Col., February 17, 1913.

—"Spinning Song," "An Elfic Tale," "The Oracles," a tone poem, "Puritan Romance" (piano), played by Edith Beck, Women's Club of Denver, Denver, Col., February 17, 1913.

—"Concert Fantasy (piano), played by Frances Boardman, Women's Club of Denver, Denver, Col., February 17, 1913.

Cator, Thomas V.—"Chlorinda Sings" (song), sung by Madame Lillian Nordica, Columbia Theater, San Francisco, Cal., February 23, 1913.

Chadwick, George W.—"Allah" (song), sung by Anna Laura Wilson, Studio Gaston Building, Finleyville, Pa., February 20, 1913.

Foot, Arthur—"I'm Wearin' Awa" (song), sung by Kathryn Bauden, College Chapel, Fort Collins, Col., March 31, 1913.

Fryfinger, J. Frank—"Cantilene" (organ), played by Helen Burns, First Presbyterian Church, Lincoln, Neb., March 18, 1913.

—"Cantilene" (organ), played by Lillian Jane Meyers, Trinity Reformed Church, York, Pa., March 14, 1913.

Galloway, Tod B.—"Alone Upon the Housetops" (song), sung by Mildred Potter, Fort Wayne, Ind., January 22, 1913.

—"Alone Upon the Housetops" (song), sung by Mildred Potter, Jersey City, N. J., January 24, 1913.

—"Alone Upon the Housetops" (song), sung by Mildred Potter, Concord, N. H., January 30, 1913.

—"Alone Upon the Housetops" (song), sung by Mildred Potter, Englewood, N. J., January 31, 1913.

Garrison, Teresa—"Candy Lion," "Windy Nights" (songs), sung by Ethelynde Smith, Music Hall, Bath, Me., March 5, 1913.

Gaynor, Jessie—"My Playmate" (song), sung by Ethelynde Smith, Music Hall, Bath, Me., March 5, 1913.

Gilbert, Hallett—"Slumber Song," "Nocturne" (piano), played by the composer, Carnegie Hall, New York City, March 12, 1913.

—"My Heart's in the Highlands," "The Rose and a Dream," "Spring Serenade," "Singing of You," "Ah, Love but a Day" (songs), sung by Adelaide Gescheidt, Carnegie Hall, New York City, March 12, 1913.

—"In Reverie," "Youth," "Forever and a Day," "Two Roses," "A Mother's Cradle Song," "Night," "Love Lost" (songs), sung by Charlotte Guyer-George, Carnegie Hall, New York City, March 12, 1913.

—"To Her" (song), sung by Frances Smith, Hotel Plaza, New York City, March 27, 1913.

—"Spring Serenade" (song), sung by Lida White, Aeolian Hall, New York City, March 29, 1913.

—"Spanish Serenade" (song), sung by Leila Baskerville, Aeolian Hall, New York City, March 29, 1913.

—"In the Moonlight, in the Starlight" (song), sung by Mary Aumock, Aeolian Hall, New York City, March 29, 1913.

—"Ah, Love But a Day" (song), sung by Madame Ogden Crane, Aeolian Hall, New York City, March 29, 1913.

—"Youth," "Two Roses," "Night," "Forever and a Day" (songs), sung by Vernon Archibald, Y. W. C. A. Auditorium, Chicago, Ill., April 8, 1913.

—"Youth," "Two Roses," "Night," "Forever and a Day" (songs), sung by Vernon Archibald, Kenilworth Gymnasium, Kenilworth, Ill., April 9, 1913.

—"Youth," "Two Roses," "Night," "Forever and a Day" (songs), sung by Vernon Archibald, Elmhurst Choral Club, Elmhurst, Ill., April 11, 1913.

Hammond, W. G.—"I Love My Jean" (song), sung by Clarence Muncy, College Chapel, Fort Collins, Col., March 31, 1913.

Hawley, C. B.—"Love's Entreaty" (song), sung by Dorothy Drager, College Chapel, Fort Collins, Col., March 31, 1913.

Homer, Sidney—"Banjo Song" (song), sung by Anna Laura Wilson, Studio Gaston Building, Finleyville, Pa., February 20, 1913.

Kelley, Edgar Stillman—"Confluentia" (piano), played by Selma Heidloff, Quincy College of Music, Music Hall, Quincy, Ill., March 12, 1913.

Kursteiner, Jean Paul—"I Would My Song Were Like a Star" (song), sung by Gladys L. Davis, American Institute of Applied Music, New York City, April 7, 1913.

La Forge, Frank—"Before the Crucifix," "To a Messenger" (songs), sung by Madame Marcella Sembrich, Cleveland, O., March 9, 1913.

—"Romance," "Valse de Concert" (piano), composer at the piano, Toledo, O., March 11, 1913.

—"To a Messenger" (song), sung by Grace Bonner Williams, Chromatic Club, "The Tuileries," Boston, Mass., March 18, 1913.

—"Gavotte," "Romance" (piano), played by Mrs. L. D. Loughmiller, Indianapolis, March 26, 1913.

Leach, Rowland E.—"Out of the Dusky Midnight" (song), sung by Walter Diederich, Mac Burney Studios, Fine Arts Building, Chicago, Ill., March 24, 1913.

Loud, J. A.—"In My Garden," "Flower Rain" (songs), sung by Rosetta Key, Parker Memorial Hall, Boston, Mass., March 30, 1913.

Mabery, Mary Ellis—"Shadows" (song), sung by Mrs. James Ogden, Indianapolis, Ind., March 26, 1913.

MacDowell, Edward A.—"To a Water Lily" (song), sung by Mrs. F. Dreschler, Aeolian Hall, St. Louis, Mo., March 7, 1913.

—"A Maid Sings Light" (song), sung by Edina Thraves, Rodewald Concert Club, Liverpool, England, March 10, 1913.

—"The Swan" (song), sung by Mrs. Mansur Oakes, Indianapolis, Ind., March 26, 1913.

—"Concerto in D Minor" (piano), played by Cora A. Bohlen, with orchestral parts on second piano by Hanna Wolf Freeman, Indianapolis, Ind., March 26, 1913.

—"Legend," "Love Song," "Village Festival" (songs), sung by Clifford Lott, Auditorium, Los Angeles, Cal., February 7, 1913.

MacFadyen, Alexander—"Country Dance" (piano), played by Ella Smith, The Athenaeum, Milwaukee, Wis., February 4, 1913.

—"Silent Waters Are Deep" (MS.), (song), sung by Frederick W. Carberry, Pabst Theater, Milwaukee, Wis., January 13, 1913.

Metcalf, John W.—"Sweet Love of Mine" (song), sung by Mrs. Charles V. Eichholtz, Indianapolis, Ind., March 26, 1913.

Nevin, Ethelbert—"A Bed-time Song" (song), sung by Mrs. Foster V. Smith, Indianapolis, Ind., March 26, 1913.

—"Mighty Lak a Rose" (song), sung by Priscilla

- Hill, Huntington Chambers Hall, Boston, Mass., April 3, 1913.
- Parker, Horatio—"The Lark Now Leaves His Wat'ry Nest" (song), sung by Mrs. Mansur Oakes, Indianapolis, Ind., March 26, 1913.
- "The Holy Child" (sacred cantata), sung by Leonard G. Coop, Alexander J. Barnes, Blanche Lyons, Arthur Ruff, Grant Hotel Auditorium, San Diego, Cal., January 28, 1913.
- Read, Edward M.—"Offertoire B Flat" (organ), played by T. Scott Buhrman, Adams Memorial Church, New York City, February 10, 1913.
- "Offertoire in B Flat" (organ), played by W. B. Colson, Old Stone Church, Cleveland, O., February 9, 1913.
- "Berceuse" (organ), played by William Jenkins, New Memorial Congregational Church, St. Louis, Mo., February 13, 1913.
- Rogers, James H.—"April Weather" (song), sung by Mrs. F. V. Smith, Indianapolis, Ind., March 26, 1913.
- Salter, Mary Turner—"Come to the Garden, Love" (song), sung by Mrs. Mansur Oakes, Indianapolis, Ind., March 26, 1913.
- "A Rose Rhyme," "March Wind" (songs), sung by Ethelynde Smith, Music Hall, Bath, Me., March 5, 1913.
- "The Lamp of Love" (song), sung by George Hamlin, Metropolitan Theater, Bellingham, Wash., April 2, 1913.
- Smith, Gerrit—"Alpine Rose" (song), sung by Mrs. Foster V. Smith, Indianapolis, Ind., March 26, 1913.
- Spross, Charles Gilbert—"Will o' the Wisp" (song), sung by Rosetta Key, Parker Memorial Hall, Boston, Mass., March 30, 1913.
- Tyler, Abram Ray—"Rhapsodie D Flat" (trio for organ, harp and cello), played by Minnie Caldwell, Helen Barr Brand, Emma McDonald, Cass Avenue M. E. Church, Detroit, Mich., April 1, 1913.
- Ware, Harriet—"Sir Oluf" (cantata), sung by Tuesday Musical Chorus, Thomas Farmer, Jr., Mrs. Leslie G. Lamborn, Cass Avenue M. E. Church, Detroit, Mich., April 1, 1913.
- "Mammy's Song" (song), sung by Gladys L. Davis, American Institute of Applied Music, New York City, April 7, 1913.
- Whitcomb, R. H.—"To a Faded Rose," "Serenade" (songs), sung by C. Bardenheier, Aeolian Hall, St. Louis, Mo., March 7, 1913.
- "Todesklage," "When I Am Dead," "Japanese Love Song" (songs), sung by Beatrice Lavina Thurston, Decatur Musical Club, Decatur, Ill., March 10, 1913.
- Willeby, Charles—"A June Morning" (song), sung by Ethelynde Smith, Music Hall, Bath, Me., March 5, 1913.
- Williams, Guy Bevier—"Sonate," op. 5 (for piano and violin), played by Hugo Kortschak and Guy Bevier Williams, Bechstein Hall, Berlin, Germany, March 18, 1913.
- "Rosen," "Ein Lied," "Sonnet," "Elderbloom and Bobolink," "Chant by the Third Fury" (songs), sung by Bessie Williams, Bechstein Hall, Berlin, Germany, March 18, 1913.
- Woodforde-Finden, Amy—"Only a Rose" (song), sung by Paul Moore, Pittsburgh Athletic Association Dramatic Club, Pittsburgh, Pa., April 5, 1913.
- Woodman, R. Huntington—"I Am Thy Harp" (song), sung by Mrs. James Ogden, Indianapolis, Ind., March 26, 1913.
- "A Birthday" (song), sung by Mrs. Marie Dierkes-Krutzsch, Aeolian Hall, St. Louis, Mo., March 7, 1913.
- "The Pine" (song), sung by Ethelynde Smith, Music Hall, Bath, Me., March 5, 1913.
- Yost, Gaylord—"A Southern Melody," "Serenade," "Humoresque," "Berceuse," "Dance Caprice" (violin), played by Mrs. Gaylord Yost, Indianapolis, Ind., March 26, 1913.

Aristodemo Giorgini Re-engaged by Chicago Opera.

Aristodemo Giorgini, who has been captivating his audiences throughout the East and West during the past season with the Philadelphia-Chicago Opera Company, has been re-engaged by that company for a period of three years.

Signor Giorgini made his debut in New York on May 3 at the Metropolitan Opera House, when he sang the role of Edgardo in "Lucia" with the Philadelphia-Chicago Opera Company, Madame Tetrassini appearing in the title role. The favorable impression made in New York by this popular tenor is best told in the following press notices:

It was a hurry call from Philadelphia, but the company met it with a tardiness of only something more than half an hour, and the walls of the Metropolitan echoed again to the pretty tunes of "Lucia di Lammermoor," which were sung by the prima donna, the primo tenore and the primo baritone in a better style, so far as the first two were concerned, than would have been possible by Mr. Gatti-Casazza's people. These two singers were Madame Tetrassini and Signor Giorgini, who has been with the company "on the road." He is a very capable artist in every way, for whom, if he can sing a sufficient number of other roles as effectively as he did

Edgardo last night, there will be room in several opera companies next season.—New York Herald, May 4, 1913.

Aristodemo Giorgini, a tenor new to New York, made a creditable debut as Edgardo. He possesses a powerful and passionate voice and a thorough knowledge of it.—New York Morning Telegraph, May 4, 1913.

With Madame Tetrassini was a new tenor, Aristodemo Giorgini, who has made the tour with the Chicago company and who made a good impression.—New York Evening Mail, May 5, 1913.

A new tenor, Aristodemo Giorgini, appeared as Lucia's unhappy lover. He has a pleasant voice, which he uses skilfully.—New York Evening Telegram, May 4, 1913.

Signor Giorgini proved to be a worthy comrade, and the scene closed in a whirlwind of applause. His voice is most agreeable. In the last act Giorgini sang with fine control and beautiful quality, and was recalled after the fall of the curtain, despite the fact that it was a hot night and after eleven o'clock.

"Lucia" may be an old opera, but when sung by such artists as Tetrassini, Giorgini and Polese, it sounded quite spontaneous.—New York Evening Post, May 5, 1913.

Much interest centered in the first appearance in New York of Aristodemo Giorgini, who, of course, appeared as Edgardo.



Photo by Mishkin Studio.

ARISTODEMO GIORGINI.

The voice is one of agreeable quality and of no little dramatic intensity. Moreover, the singer seems to have considerable histrionic skill.—New York Press, May 4, 1913.

A tenor previously unknown to New York, Aristodemo Giorgini, who sang lyric roles with Mr. Dippel's company during much of the season, made a favorable impression as Edgardo. His voice is . . . used with perfect art; . . . It is a voice of pleasing quality and sufficient power, and its possessor has . . . good notions of style. He has also a good stage presence.—New York Globe, May 5, 1913.

Mr. Giorgini made his hearers acquainted with a light lyric tenor voice of excellent natural quality. His singing was considerably better than that of the average light tenor of Italy. In gradation of force he showed especial skill, and his acquaintance with the traditional nuances of the music seemed to be pretty sound. In addition to his creditable singing Mr. Giorgini showed good stage presence.—New York Sun, May 4, 1913. (Advertisement.)

How Pupils Come to Carré.

George Carré's first pupil came to him through having heard him sing a pianissimo high tone with great resonance. Other pupils have come through having heard him in concert and were so thoroughly impressed with his art as to instill in them a desire to study with him. The most remarkable case, however, was when a young man recently presented himself at Mr. Carré's New York studio, saying that he had been reading about this singer's method of tone production and of vocalization and was convinced that the method imparted to him by his present teacher was incorrect, because he could not sing with ease and fluency. He told Mr. Carré that if he could teach him to sing in that manner he would like to study with him, but first would like to have a demonstration of Mr. Carré's ability to practise what he preached. Mr. Carré gladly accommodated the young man and thus won him for a pupil.

Carbone to Teach in New York This Summer.

On May 15, Signor A. Carbone, the New York vocal teacher, will open his summer course in singing at his studio in Aeolian Hall. He will teach every Wednesday, Thursday and Friday and the other days of the week, during the summer, he will spend on his farm at Carmel, N. Y.

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MILAN MUSIC.

Milan, Italy, April 18, 1913.

The many friends of Marc A. Blumenberg in Italy were greatly moved when word reached them of his sudden death last month in Paris. His ready assistance with invaluable advice and influence to American students and artists in Europe has been greatly appreciated. Mr. Blumenberg by his strong personality and convictions won the admiration of the journalistic and musical worlds at large. He will be greatly missed.

Last evening, I attended a performance of the La Scala edition of Weber's "Oberon." It remains a mystery to me why this most delightful music is not more often heard. Once in a while one hears the celebrated overture at an orchestral concert, but the opera as a whole seems to have been completely shelved. Perhaps this is due to the fact that there are very few dramatic sopranos and tenors to-day who are able to cope successfully with the terrific vocal demands of the two leading roles. At La Scala, the leading soprano and tenor parts were taken by Giannina Russ and the new tenor, Cesabianchi. Both roles require voices of great dramatic quality and volume and at the same time of sufficient flexibility to essay scale and arpeggio passages which would tax the ability of many light sopranos and tenors. The work of Madame Russ was most praiseworthy and she justly received much applause after the famous air, "Ocean, Thou Mighty Monster." Cesabianchi at times sang with much effect, but he is most deficient in stage deportment, and this mars his work. The secondary roles and small parts, with but one or two exceptions, were not in the best of hands. The opera has been given expensive stage settings and some scenes are in very good taste. The "tempest" is most elaborate and from some parts of the theater very realistic. The orchestra under Tullio Serafin is one of the best elements of the revival.

This is the last week of the La Scala season. Tomorrow night, "Carmen" will be given, with the tenor, De Muro, Dalvarez in the title role, and the charming soprano, Signorina Pavoni, as Micaela. Saturday evening, "Lohengrin" will be heard, with Cesabianchi in the title role and Villani as Elsa. The season will be closed Sunday night with Montemezzi's "L'amore dei tre re," which received its premiere here last week. The opera is highly theatrical and the music at all times interesting and often of much melodic beauty. A fine cast of artists contributed much to the success of the work, special praise being due to the basso, De Angelis; the tenor, Ferrari-Fontana, and the baritone, Galeffi.

Hardly a month has passed since the Dal Verme closed its Carnival season, yet the management has already issued its announcement for next autumn. Operas to be given are "Tannhäuser," "Aida," "Norma," "Rigoletto," "Sonnambula," "Isabeau" and "Mese Mariano," the last new for Milan.

The concert season at La Scala will be opened on the evening of April 23 with a recital by Fritz Kriesler. Orchestral concerts are announced for the 24th and 26th with Mascagni as director. Other directors of note who will be in Milan this spring are Safonoff, Oscar Fried, Birnbaum and Arthur Nikisch. A concert on May 22 under Safonoff will solemnize the one hundredth anniversary of the birth of Richard Wagner, which falls on that date. The program for this occasion will naturally be devoted to works of this master.

"Parisina," book by d'Annunzio and score by Mascagni, did not have its premiere at the San Carlo, Naples, this past winter as announced. Arrangements have now been concluded whereby the opera will be first produced at La Scala, Milan, next autumn. The soprano, Agostinelli, will create the title role. The tenor part is of great length, and as yet the artist to be entrusted with it has not been chosen. "Parsifal" will also be given its first performance in Italy at La Scala on the evening of January 1, 1914, the date on which the opera will come into public dominion.

The American soprano, Meta Reddish, was heard in Pavia last Sunday night at an orchestral concert given by

the municipality as a benefit to the Casa del Popolo. The prima donna aroused the immense audience of over three thousand to the highest enthusiasm by her brilliant rendition of the air, "Sempre Libera" from "Traviata" and the rondo from "I Puritani." The Provincia Pavese, in speaking of her triumph, states: "The charming artist, Meta Reddish, possesses a very beautiful voice of great flexibility and perfect intonation. She gave a brilliant interpretation of the cavatina from 'Traviata' and the rondo from 'I Puritani,' overcoming the terrific difficulties and technicalities of these airs with great bravura. After each number the applause reached the proportions of an ovation, and after repeated recalls at the close of the rondo, the artist was obliged to add an encore, singing exquisitely an air from Massenet's 'Manon.'" The young prima



Lyda Borelli. Amerigo Gualti. Emma Gramatica. Virginia Reiter.
ITALIAN OPERATIC CARICATURES.
(From the Corriere del Teatro.)

donna was recently called by telegram to Rome to sing at the elaborate entertainment given by Mr. and Mrs. Post-Wheeler on the occasion of the opening of their new home in the historic Orsini Palace. The artist sang French, German, English and Italian songs, and her success was complete. Practically all the Roman nobility was



TULLIO SERAFIN,
Conductor.

present at the reception, as well as many distinguished personages from the diplomatic, artistic, scientific and literary worlds. Miss Reddish has recently received tentative offers from South American managers from the Buenos Aires and the Valparaíso opera houses, as well as for appearances in Stockholm and Madrid.

Franz von Vecsey, the violinist, recently gave a recital in Milan at the Lyric Theater. His program included the Mendelssohn concerto and many show pieces, mostly by Paganini. The artist is very popular in Italy, as his programs are always light and easily appreciated by his audiences.

During the past month the American dramatic soprano, Helen Irwin, known here as Elena Ervini, has been heard

at the Verdi Festival in Faenza in several performances of "Trovatore." The highly gifted artist has had unequalled success before the exacting public of that city, and her beautiful voice has aroused the critics of the Bologna and Faenza papers to pay her tributes of the most flattering nature. This talented singer has great success, in fact, wherever she appears, and the brilliant future which I predicted for her when I heard her debut two years ago in Naples now rests secure. The musical director of the operatic season this spring in Faenza is Ernesto Sebastiani, and the journals also speak of his work in the highest praise.

Busoni, one of the colossal personalities of present day musicians, is being heard this month in Milan at the Conservatory Verdi in a series of six concerts, devoted to the historical development of piano literature. The pianist has already given three concerts to crowded houses, the first embracing music by Bach and the early composers, the second Beethoven sonata, and the third a Chopin program. He will give one more Chopin program, and at the last two concerts will play compositions only from the modern composers.

Albert Spalding, the American violinist, gave a recital at the Conservatory Verdi the first of the month, and his success here was so great that he gave another program last evening by general request. Spalding is a most serious musician, and his work received very favorable criticism on all sides. I was unable to attend the concert last night, but I am advised that Spalding enjoyed the same warm reception given him at his first appearance. C. R.

Norah Drewett's Berlin Success.

Norah Drewett, the eminent pianist, has had a very successful season, and the praise that has been bestowed upon her is not unlike that which she received during her appearances in Berlin. The following press notices refer to her success in that city in December, 1909, when she played with the Blüthner Orchestra:

At Norah Drewett's concert, which took place in the Blüthner Hall, the pianist showed once more the tenderness of her interpretation and her lovely tone production. Every tone is clear and pure; the touch strong and yet soft, so that it was a joy to hear her renderings of the Chopin F minor and Saint-Saëns G minor concertos, as well as the "Mephisto Waltz" by Liszt, arranged for piano and orchestra by Richard Burmeister. The pianist was perfectly able to fulfill in every respect the difficult tasks she had undertaken.—Der Reichsanzeiger, Berlin, December, 1909.

Norah Drewett is long known as one of our best pianists, who can do before all marvelously good work as a Chopin player, and this was shown again in her brilliant rendering of Chopin's F minor concerto.—Berliner Volkszeitung (morning edition), Berlin, December, 1909.

Norah Drewett is an artist who fascinates in every way. She is full of grace, personality, as well as in her performances.—Staatsbürger Zeitung, Berlin, December, 1909.

Norah Drewett, who played with the Blüthner Orchestra, is a decided piano genius. The young pianist fascinates from the very first through her brilliant and temperamental execution, especially as she plays with warmth and healthy feeling. Besides the highly developed and reliable technique, her big, round and singing tone is particularly noticeable. Norah Drewett possesses, decidedly, qualities which the many pianists of today know not of. Will she develop further? All the conditions are there.—Vossische Zeitung, Berlin, December, 1909. (Advertisement.)

Henriette Bach's Success.

Henriette Bach, the young violinist, is closing a very successful season. Among her recent engagements three appearances were with John McCormack, the Irish tenor; one at Springfield, Mass.; one at Brooklyn, N. Y., and the last at the New York Hippodrome, on May 4.

The fifth Triennial Musical Festival, at Dover, England, took place on April 29 and 30. Some of the principal works performed were Sir Hubert Parry's "The Pied Piper of Hamelin," Sir Frederick Bridge's "A Song of the English," and H. J. Taylor's "The Battle of Inkerman." The last named is conductor of the Dover Choral Union, which took part in the festival.

"Is Bliggins a man of his word?" "Only when he gets to singing 'I won't go home till morning.'"—Washington Star.

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1913-14

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ON LIBRETTOS.

De Koven Opera Company,
1 East Forty-first Street,
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To The Musical Courier:

I beg to send you subjoined the report of the judges of the prize competition for the libretto of a light opera, announced by the company in May last:

To the Directors of the de Koven Opera Company:

GENTLEMEN—As judges of the prize competition for the libretto of a light opera, announced by your company in May last, we beg, after careful examination and consideration of the manuscripts received by us, to submit our decision in regard to the same. As it was a question of the disposition of the funds of a corporation, offered for a definite object, namely, to secure a libretto of the type of "Robin Hood" for production by the company, with music by Mr. de Koven, your judges, after careful consideration of the circumstances, deemed it to be fair and wise to adopt the following three conditions as a guide and assistance in arriving at a decision which should be equitable to all parties concerned:

First—That any libretto worthy of the prize to be awarded should be of the light opera called for in the conditions as announced.

Second—that such libretto should be of sufficient length to provide an evening's entertainment of the ordinary duration.

Third—That such libretto should be of sufficient merit in subject and construction, dialogue and lyrics as to afford a reasonable chance of success when produced by the company, with such changes as would naturally be suggested in and by the usual rehearsals.

Under the first condition as above, a majority of the manuscripts submitted were necessarily eliminated from the competition as being musical comedies and plays with music, burlesque operas, extravaganzas and musical farces, fairy pieces, pieces suitable only for amateur and children's performances, and satirical comedies, but not light operas.

The second condition eliminated a number of one, two and even three act pieces, some with ideas of merit, but all too short to provide the required evening's entertainment.

Under condition three, your judges are unanimously of the opinion that none of the remaining manuscripts complies with the terms of the competition as worthy, as in their present condition and in view of modern dramatic requirements not one of them could possibly be put upon the stage.

They would, however, recommend for commendation and future consideration, if not for unconditional award, the libretto of a light opera, in three acts, entitled "Jean Lafitte," by Hilliard Booth, of Pisgah Forest, N. C., as an honest effort in the right direction, and, because of its possibilities, with certain essential changes, as the best of the manuscripts of the required type submitted.

The results of the competition generally have been disappointing. Upward of 450 cards of entrance were sent out, and upward of 250 manuscripts were submitted for examination. The knowledge of stage technic and craft shown by the competing authors was surprisingly limited. In most instances, where the dialogue of a libretto was good the lyrics were bad, and vice versa. The construction was generally amateurish, and in choice of subject and the necessarily comic relief the competing authors showed little appreciation of the requirements of modern audiences.

Very respectfully yours,

CHANNING POLLOCK.
DANIEL V. ARTHUR.
REGINALD DE KOVEN.

Accepting the above recommendation of the judges, the company has decided to award the prize to Hilliard Booth, conditionally upon the essential changes deemed necessary by the judges, and provided for by the terms of the competition, being made.

Faithfully yours,

For the Company.
REGINALD DE KOVEN, President.

Bonci Wins More Praise.

In appreciation of the wonderful singing of Alessandro Bonci, the celebrated tenor, at his recent recitals given in various parts of the country, the press of the cities in which he has appeared has the following to say of his success:

Lyric song has a fine exponent in Alessandro Bonci, who appeared in recital last evening at the University Church Auditorium. It is that subtle seizure upon almost hidden possibilities of melody values which marks Signor Bonci's genius with a peculiar individuality. He keeps in mind the all-important fact that the public "likes a tune," to put it bluntly, and the average concert goer has little patience with aimless, tonal wandering.

This pudgy, radiantly beaming and genial son of a Latin race essays few songs calling for the heroic styles. Heaven storming declamation is not in his line. He keeps largely to lyrics which ask for the more intimate manner of musical speech, profound tenderness, pathos suppressed and poignant, or a gaiety refined and gentle, and at times a humor as fine and shining as a web of gossamer.—Des Moines (Ia.) Capital.

Signor Bonci, with Martina Zetella as the assisting artist, gave one of the best recitals Des Moines has heard this year. Whether

singing the pretty love songs with their lyric sweetness, or the more difficult arias, Signor Bonci's tones were wonderfully beautiful. There is much to please in the singer's voice and the singer himself. There is beauty of tone and excellent phrasing and then there is the dramatic ability which aids greatly in the interpretation. Signor Bonci feels everything he sings and puts into his voice, his manner, just what he feels, which gives a life and realness to it all, very pleasing to his hearers.—Des Moines (Ia.) Register and Leader.

The anticipations of Bonci's singing were bound to be high, as his appearance all over the country has been marked by a series of triumphs, but the reality far surpassed the greatest hopes. As the artist's intense earnestness and dramatic power developed, the audience shared with the singer, alternately, in the expressions of tenderness, gaiety, martial vigor, noble passion, love or sorrow, responding enthusiastically to the rhythmic charm and vocal suggestiveness that is possessed by Bonci to a supreme degree.

Of his three groups of songs in Italian, English and French it would be difficult to declare a favorite, but the exquisite bit of the "Pastorale" by Bizet will long remain in the memory of his hearers, given as it was with a phrasing, emission and coloring that appealed to all. But it was in the grand aria from "La Boheme," "Che Gelida Manina," that he attained marvelous heights, and with tonal beauty, emotional poignancy and a voice clear as crystal, reached a climax that brought forth an ovation. In response he gave "Donna e Mobile" from "Rigoletto" with all the elemental vigor and fiery temperament of the fluent Italian.—Oklahoma City (Okla.) Times.

It is superfluous to say that Bonci is the master of that style of singing known as bel canto. There is a liquid sweetness in his notes, a purity of tone and a velvet depth that brings his voice well nigh to perfection. There is no evident strain in any passage, no matter how difficult, and the pleasing tenderness of his tone shadings gives an effect of rare voice qualities. In appearance, more the prosperous banker or merchant, it remains for the Bonci smile to reveal the sunny Italian temperament of the famous tenor, and there is no artist on the stage today who bears his reputation for warmth and kindness. His manner is absolutely free from affectation, his bearing as simple as his method of singing and there is a well poised attitude that tends immediately to place him with his audience.—Fort Worth (Texas) Record.

As a singer on broad operatic lines, where magnificent sweeping climaxes are in order, and where emotions are depicted strongly and definitely he is superb. His singing of the Duke's aria, "La Donna e Mobile," has so often been commented upon that it seems superfluous to add to its praise. But the aria is so in harmony with his style of singing that he gives it to his listeners in perfect character. It is vibrant with feeling and full of those luscious, changing tones that make his work so delightful.—Fort Worth (Texas) Telegram. (Advertisement.)

Musical of Leontine De Ahna.

Pupils of Leontine De Ahna gave the following program at Hotel Endicott, New York, Sunday afternoon, May 11:

Quartet, Ave Maria	Johannes Brahms
Miss I. Thomas, M. Link, F. Loeb, B. Wandel.	
Am Manzanares	Jensen
Sonntag	Brahms
Irma Thomas.	
Eye Hath Not Seen	Gaul
The Lord Is My Shepherd	Liddle
Florence Loeb.	
Guarda che bianca luna	Campana
Baby, Catch a Rose	Ernst Frank
There Were Three Merry Maidens	Ernst Frank
Duets, Bertha Tepfer, Blanche Wandel.	
Who Is Sylvia?	F. Schubert
Widmung	Schumann
Frühlingsnacht	Schumann
Marion Armstrong.	
The Snow	E. Elgar
Fly, Singing Bird	E. Elgar
Miss Wandel, Miss Link, Miss Armstrong.	
Violins obligati: Isabelle Rackoff, Lloyd Kroenlein,	
Pupils of Christiana Kriens.	
Der Nussbaum	Schumann
Phyllis Has Such Charming Graces	Anthony Young
Bergerette	Weckerlin
Irma Thomas.	
In meiner Heimath	Ruhard Trunk
Pan	Ruhard Trunk
Hindu Slumber Song	Harriet Ware
Love Is the Wind	MacFadyen
Miss Loeb.	
Elsa's Dream, from Lohengrin	R. Wagner
Miss Armstrong.	

At the piano: Alice Shaw, Ward C. Lewis.

Each number of the program was characterized by easy tone production, clear enunciation and an unaffected manner. Florence Loeb's well controlled contralto voice—a voice of splendid quality—showed to good advantage in both sacred and secular numbers. MacFadyen's "Love Is the Wind" was especially well received. Irma Thomas' sweet soprano voice, combined with a winsome personality, gives evidence of much possibility. "Bergerette" (Weckerlin) was truly delightful.

Marion Armstrong understands already how to create an atmosphere in singing. Lack of self-consciousness, a clear understanding, feeling and a pure soprano, sweet and full, made every bar of her songs exceptionally pleasing.

At the insistence of her many friends present, Miss De Ahna gave several incidental solos in French, German and English, which, with her glorious voice and artistic ability, were naturally most gratifying.

Helper—We're going to have a big crowd here, and it'll be some job to keep 'em moving.

Manager—That'll be easy. Take down that rear exit sign, post up the word "Free," and they'll all bolt for it.—Judge.

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H. L. BENNETT, Managing Editor

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SPECIALY DEVOTED TO THE PIANO AND ORGAN INDUSTRY. For Particulars apply to SATURDAY EXTRA DEPARTMENT.

THE European concert seems to preserve much better harmony than the American opera.

It is reported that Ferruccio Busoni has been appointed director of the Liceo Musicale in Bologna, Italy.

SPRING's annual crop of sweet girl graduates soon will flood this mighty land and it is greatly to be feared that many of them intend to become music teachers.

SIGNS of the coming season: The Boston Symphony Orchestra will open its 1913-14 series at the Hub with concerts on Friday afternoon, October 10, and Saturday evening, October 11.

"If anything has ever been proved," says Henry T. Finck, in the Evening Post, "it is that New Yorkers do not want cheap opera with cheap singers. They want the best opera with the best singers in the world, and for that almost no price is too high; but there the story ends. Every year fresh proof of this is piled up, but still they come, gambling on the tiniest margin of hope."

OSCAR HAMMERSTEIN continues to bulletin publicly his thoughts on present and future opera conditions. He suggests that he could use Andreas Dippel to carry bricks and mortar for the Hammerstein opera house now building, and he proposes to the City Club Opera promoters that they take instrumental players from moving picture establishments and institute symphony concerts at prices of admission ranging from six to seven cents. One begins to suspect that Mr. Hammerstein does not hate publicity.

VIA London comes the cheering news that Giulio Gatti-Casazza is thinking of charging \$7 apiece for parquet seats at the Metropolitan. Up with the prices! Grand opera is an exotic, a luxury, and should be paid for accordingly by those who wish to enjoy its most extravagant manifestations. In order to differentiate itself definitely from all other opera houses in the world, the Metropolitan should make the parquet rate \$10 per seat, and the box prices in proportion. Fashion and its imitators would pay the price without hesitation.

OPERATIC chess is being played mentally even by those who are not active participants in the game itself. Thus, one set of wisecracks has discovered that the Metropolitan Opera millionaire directors backed the City Club (Century) Opera solely to institute opposition to the Hammerstein Opera; a second group professes to know that the same wealthy gentlemen bought Andreas Dippel out of the grand opera field; and a third band of know-alls insists that Messrs. Milton and Sargent Aborn have been selected to head the City Club scheme for three years because they had already made public a plan to build an opera house of their own, in partnership with a well known theatrical speculator and real estate promoter.

ADOLF DAHM-PETERSEN, MUSICAL COURIER correspondent in Atlanta, Ga., writes: "The Metropolitan Opera Company's season of seven performances here was successful financially. The receipts for the week were about \$91,000, or \$41,000 above the reputed guarantee. The surplus was divided equally between the opera company and the Music Festival Association. The two performances which drew the largest audiences were 'Gioconda,' with Caruso, and 'Lucia,' with Hempel. Each of these attracted about 6,000 persons. To my mind, the fiasco of the enterprise was the Damrosch opera 'Cyrano.' On all sides I heard complaints that this opera had been put on, and many persons wondered why. Your correspondent can say that one of the

officials of the association said to him that the opera management insisted on 'Cyrano,' or no opera at all. It seems strange, too, that 'Cyrano' should have had so much advance praise in the Atlanta papers. The performance was tedious, and if not sung in English, but in any other language, would seem to be equally unable to hold the attention engrossingly."

MILTON AND SARGENT ADORN have been chosen directors of the Century Opera Company, under the auspices of the City Club. For many years they headed opera companies of their own and gave worthy performances at moderate prices without star casts. They announce their intention to pursue the same policy at the Century Theater. The results will be watched with interest. It is gratifying to see that the gentlemen at the head of the new operatic enterprise felt sufficient patriotic impulse to place its supervision in the hands of Americans.

DENVER is an extremely musical city and tonal activity there during the past season reached a notable height in the last concert of the Philharmonic Orchestra, an organization of sixty-five men, with Horace Tureman as conductor. But the real proof of how musical Denver really is will be afforded this summer through the unusual spectacle of a struggle for the favor of the Denver public by two series of orchestra concerts, one to be given by the Philharmonic Orchestra and the other by a symphony orchestra under M. R. Cavallo, who, previous to the organization of the first named body of men, conducted the summer symphony concerts at Elitshes Gardens. With two symphony concerts a week, Denver now can be considered in the rank of first-class cities, musically speaking.

WHEN the news was spread in the daily papers that Andreas Dippel intended to connect himself with grand opera in San Francisco, THE MUSICAL COURIER telegraphed to its representative in that city to look into the matter and obtain full particulars. The following reply was received: "San Francisco was greatly surprised to hear that Andreas Dippel was credited with the intention to come here and give his services to the Tivoli Opera House, and possibly to the Municipal Opera House. Inquiry at the Tivoli resulted in the information that nothing is known there of Mr. Dippel's possible engagement until Mr. Leahy's return here from the East. The people at the head of the Municipal Opera House enterprise also know nothing of Mr. Dippel's Western intentions. No one here ever heard of the report published in the dispatches that Mr. Hammerstein and Mr. Dippel had been offered inducements to come to San Francisco. Indeed, there is at present no excuse for engaging a high priced manager at either the Tivoli Opera House or the Municipal Opera House. For one thing, the latter may not be finished for several years. It is understood that the Dippel salary in Chicago was \$25,000 a year. Surely the Tivoli Opera House, which will be opened presently as a comic opera stock theater at prices ranging from seventy-five cents down to twenty-five, could not afford to pay \$25,000 a year for a manager or anything approaching that sum. There might be a chance to organize a grand opera company for a period of twenty weeks to play guaranteed engagements in San Francisco, Los Angeles, Mexico City, Denver, New Orleans, etc., but the possibilities of the success of such an enterprise are rather remote at this time. It is hardly to be believed, therefore, that the reports regarding Mr. Dippel's San Francisco connections can be reliable. If they are, one may be sure that the Chicago salary does not come with him."

WORLD'S FAIR MUSIC.

In the Oakland (California) Tribune of March 3, 1913, there was an editorial entitled "World's Fair Music," which contains much material offering food for reflection on the part of thoughtful musical persons. The article read as follows:

The people of the Pacific Coast must be interested in the musical scheme of the San Francisco World's Fair, and as the World's Fair is to be an international exposition to which all nations have been invited, the music at the World's Fair must be international, it seems to us, and to be international it cannot be a local San Francisco musical exploitation for the credit and for the advantage of our own local or Pacific Coast musicians. We must appeal to a higher or to a broader constituency. Every city has its local musical cliques and our community is not free from this division, and as evidence we point to the present condition in San Francisco, with a direct opposition on the part of one set of musicians against the local symphony orchestra.

The World's Fair musical scheme must be relieved and elevated from all possible influences of clique hostility, and it appears to the unconventional looker-on, who is interested in the art of music, that the San Francisco World's Fair should be in the hands of not only a national committee, but that musicians should be invited to take part in the selection of the programs and the institutions that are to be invited to participate. There are prominent musicians in nearly every State of the Union. We have not heard of one important musician of Illinois, Ohio, Pennsylvania, New York, Massachusetts or any other State invited to become a member of the committee of music or board of music. Who is to be at the head of the board? A musician from the midst of us here, belonging to one of the cliques.

We have not heard of one musician from France, England, Germany, Russia, Austria, invited to become a member of the music board for the purpose of assisting to arrange an international program. It is impossible for the board of directors of the World's Fair to contemplate a musical scheme for that great event merely under the auspices of a number of San Francisco and Oakland local musicians. We must recognize the leading musicians of all States in which music is prominent, chiefly classical music, but also, of course, popular music.

We must recognize those national musicians, because the States, through Congress, are contributing to the World's Fair, and there are the music clubs, thousands of them all over the United States. Are they all to be ignored, by simply being invited to take part in a program in which they have no part as constructors or consultants. The present system of placing this great question of music in the hands of a local board of musicians, who have necessarily no experience as compared with a great national or international board, seems to us to be inviting disaster to one of the greatest phases of the World's Fair in the direction of art.

Nothing could be more true than those remarks in the Oakland Tribune. The idea that the musical section of a great national and international enterprise like the World's Fair should be in the hands of a few musicians who, by some accident of circumstances, happen to be living in San Francisco or the vicinity, must appear repugnant to every true music lover.

Have you ever stopped to think what a local musician really is? Local! The very word suggests some sort of restriction, a confinement within certain prescribed limits. A local musician is one who, for some reason or other, cannot extend his efforts beyond this limited environment. We would not think of calling Beethoven one of Vienna's "local" musicians, or Wagner a "local" celebrity of the town of Bayreuth. Even if these musicians had lived in the one city all their lives and never gone away from it they would still not be local musicians because their work was universal. It is, exactly as said above, the musician who cannot extend his efforts beyond some limited environment may and must be called a local musician.

Now there may be two reasons why a musician should be unable to escape from the limitations of his environment. The first, and infinitely the most common, of these reasons is simply incapacity; the second, and it is not so rare as one might think, is lack of the business instinct, of the instinct of self-help, of executive ability, initiative and general

largeness of grasp and vision. These two classes include the whole of the local musicians, and those two descriptions cover a world of bitter tragedy, of secret suffering, the tragedy and misery of self-knowledge when that knowledge means self-contempt and despair.

That is the reason why the average—no, perhaps one should not say the average, but many a local musician—appears to be the most conceited of mortals. That conceit is generally not real, but merely a mask to cover that bitter self-knowledge, and that mask often becomes the fixed belief of self-deception.

Those are the successful local musicians. The unsuccessful ones are generally the most real. They are often truly great, but the very weakness which causes them to be a local failure also prevents their greatness from becoming known to the world at large.

Now which of these two classes would you like to run your World's Fair supposing that you had personally the selection of the one or the other? Would you like the aggressive, impudent, local success, whose very incapacity has rendered it impossible for him to become more than a strictly local success—incapacity, i. e., musical incapacity, not lack of the business instinct, of "push," which has, in nine cases out of ten, made him a local success. Or would you like the excellent musician whose lack of initiative has kept him in the background?

Surely the latter would not do for this purpose, for his own unsuccess proves him to be lacking in the very instinct most necessary to the conduct of such a vast enterprise. And how about the other? We have seen that he has sufficient of that instinct, that he has made himself more or less successful in local affairs. We may then fairly assume that, were it not for some lack of musical ability, he would have succeeded in pushing himself still further, of reaching out beyond the small limits of local environment, of winning for himself a certain national or international reputation. In this he has failed. Do you want such a man to manage our World's Fair music?

Suppose we did select such men, what would they probably do? It seems plausible that they would be tempted to use the appointment for their own selfish ends, their own personal aggrandizement. It is perhaps as a result of political machinations that this idea of having a purely local board was born in the minds of the commissioners and organizers.

The mainstay and backbone of our American music life is the vast number of quiet, serious musicians and music teachers, of whom we hear little enough, it is true, but who are true artists, true music lovers, who not only support every effort toward advancement, whether they personally benefit by it or not, but who form and mould the whole musical taste of our country through their pupils. These teachers and musicians we do not fear, for we know, in the first place, that they will not push themselves into any places which they naturally feel should be filled by people of national prominence, and we know, in the second place, that they will support with the best of their moral and material support if necessary, the proper people in the proper places.

But the others, the local puffs and upstarts, those charlatans who infest every community and every profession, who would succeed in winning some sort of national repute in almost any business enterprise, because they are gifted with the business instinct, but who fail in music because, in music, one must have musical talent and ability to get far beyond the limits of the local environment; these people we do fear. All honest people must fear them, just as all honest people fear the dishonest and grafting politician.

Oh, we all know them, these local self-seekers! Over and over again we have seen them work against honest efforts to advance the musical life of a community simply because they could not see in what way they themselves would reap material benefit from these efforts, simply because some other man, perhaps, was getting a little well earned honor and influence in exchange, often enough, for unpaid efforts which these selfish "locals" would never dream of offering.

Start a choral society in any one of our American cities and you will immediately have these "locals" on you tooth and nail. If they are singing teachers they will tell their pupils that choral singing would be injurious to their voices; if they are violin teachers they will want to lead your orchestra, or play first fiddle "for a consideration." Start an orchestra and you will soon find out which of the local musicians loves art and which of them loves only himself. There is one case where some of the serious, earnest musicians of a community bought, at their own expense, instruments needed to complete the ensemble of a symphony orchestra, learned them at their own expense, and played in the orchestra for years until it was possible to fill their places by regular players on these instruments—and, at the same time, certain other players on much needed instruments simply refused to join the orchestra or to support this young and struggling organization in any way. Do you know why? Because they were not getting enough honor out of it! Because the leader, who was donating his services for the benefit of art, was a local man, but an honest, unassuming local man, and these big-heads felt their dignity lowered by playing under his direction.

And those people call themselves musicians! They are a disgrace to the name! They are a disgrace to their communities! Ay! And a menace! For all people do not and cannot immediately see through them. The quiet and unassuming musician will say nothing for them and nothing against them. He works on and on in the cause of art while these puffers spout their nasty recriminations and get in their dirty, underhand work of annihilation and destruction, prompted by motives of jealousy and envy. In music, as in medicine, the quack will always have some followers. But in music it is infinitely more harmful, for in music co-operation is absolutely necessary. Where the medical quack may only kill off a few fools, the musical quack will succeed in killing, or materially injuring, the musical life of the community.

One of the greatest weaknesses of our American musical life is our general lack of co-operative effort, and this is due solely to these local upstarts who wish to have the whole pie to themselves and who, if they cannot have the whole pie, will see that none is baked. What do they care about music or art? Nothing! Absolutely nothing! All they care about is themselves and their own interests. And what would these people care about the success and good showing of American music in general if they got a finger in the management of the World's Fair music? Nothing! Worse than nothing! They would make every effort, once they got in power, to prevent any name from being heard or seen but their own, except, of course, the big international names, so well known that they have nothing to gain by this additional publicity.

Do you know what sort of talk these "local" commissioners would hand out? . . . "Let us have nothing but the highest art. Nothing! I am so very artistic, my feeling for art is so extremely deep, that I could not bear to see the name of any artist on our programs except the very greatest!" . . . (Aside, to representative of the Daily Slinger: "Did you get that, Billy? You might make a big headline out of that: Mr. Localhit's Defense of High Art. Stirring Appeal from our Greatest Local Authority on Musical Art. . . . Get that down?") At this point he turns his attention again to the proceedings of the board of commissioners. . . . "What's that!

The Blanktown Symphony Orchestra? You wouldn't think of having such an organization as that here at the fair? Who's their conductor? Smith? Horrors! You wouldn't think of bringing that sort of a local man here? But art, gentlemen, art! What would people, what would our visitors from abroad say to such a thing? . . . And then, besides, you know it was understood when I took this job giving my valuable time, etc., etc., that I was to organize an orchestra under my own leadership. . . . But the committee insists upon engaging the Blanktown Orchestra. Upon which our luscious "local" turns again to the representative of the Daily Slinger: "Say, did you ever hear anything so rotten? . . . Come to think of it, I know a man down in Blanktown. Wanted to be leader of that orchestra, but they turned him down. You go and see him. He'll be able to give you a lot of At spicy hot stuff about that bum orchestra all right, all right! And it's up to you to make a big thing of it. That'll fix them all right. Rotten bunch. . . ."

The appointment of George W. Stewart, of Boston, to the post of director of music of the World's Fair does not in the least change this matter, at least not very greatly. And in saying this we do not imply the least criticism of Mr. Stewart. But the office seekers which our nation's President has to contend with are nothing compared with the office and honor seekers who will now, and from now on until the fair opens, invade the den of Mr. Stewart. And as he turns them out, as, of course, he will, they will immediately get busy making trouble.

There is only one thing that can control this situation and that is public opinion, and it is for the purpose of giving fair warning to the musical public what it has to expect, and to fear, that this article is written.

What we all want to see is the music of America and of foreign countries properly and fairly represented at this World's Fair. For once we must insist upon petty jealousies being laid aside and upon all working in unison for the good of our musical life as a whole.

If the local self seeker finds public opinion dead against him and all his works he will soon get in line, for the local self seeker is nothing if not wise. Let us bear in mind, then, and keep constantly before us, that the World's Fair is not a local, but a national enterprise, and that not individual, but national, honor must be its end and aim.

VALUABLE statistics come from Vienna regarding the composers and works performed there during the past season. The figures read:

Vocal works—By Brahms, 217; Schubert, 150; Hugo Wolf, 127; Schumann, 95; Mahler, 60; Strauss, 58.

Piano works—Chopin, 188; Liszt, 104; Beethoven, 88; Brahms, 77; Schumann, 55.

Violin works—Beethoven, 18; Bach, 13; Mozart, 12; Brahms, 10; Paganini, 8.

Cello works—Bach, 6; Beethoven, 3; Haydn, 2.

Chamber music—Beethoven, 39; Brahms, 20; Schubert, 13; Mozart, 10; Haydn, 7.

Orchestral—Beethoven, 88; Wagner, 67; Liszt, 35; Mozart, 34; Schubert, 20; Tchaikowsky, 15.

It speaks volumes for the modernity of Vienna—a city constantly accused of being old fashioned, musically—that Brahms is sung there more than Mozart, and Wolf more than Schumann. Mahler's ascendancy over Strauss is another interesting exhibit in the song department. The Brahms orchestral strength is not indicated in the list submitted, but no doubt must be considerable in Vienna as it is everywhere else. To find the violinist preferring Beethoven, Brahms, Bach and Mozart to Paganini also constitutes a surprise.

CLEOFONTE CAMPANINI was expected to arrive in New York from Chicago, Tuesday, May 13, and will sail for Europe Thursday morning, May 15.

ELBERT HUBBARD'S STEINWAY RECITAL

[From The Musical Courier Extra, May 10, 1913.]

A copy of Elbert Hubbard's "Story of the Steinways" was sent to us by some unknown benefactor whose identity the peripatetic from the post office did not reveal. We hereby publish broadcast our gratitude to the writer, the sender and the deliverer of the "Story of the Steinways."

Books of its kind do good among a certain class of readers, in that they create an interest in the article advertised. The class referred to consists of those who like to read the loose and slangy style of journalese English which Elbert Hubbard affects and which sounds exactly like the common conversation of ordinary people.

We read the work with interest and were sorry to reach the end, for we could give ourselves up to the yarns and enthusiasm of the story teller without being misled by his musical inaccuracies. But we should hardly be doing our duty and fulfilling our obligations if we failed to correct some of the mistakes which the author has made, through a lack of technical knowledge of his subject and not from carelessness or a desire to deceive. We are forced to the conclusion that Elbert Hubbard's reservoir of musical knowledge is something like the cupboard which was bare of the historic bone the poor dog did not get.

He says: "The clavichord was played by striking keys, which released little hammers, which in turn struck the strings."

The Encyclopædia Britannica says: "Clavichord, a forerunner of the pianoforte, its strings being set in vibration by a blow from a brass tangent instead of a hammer."

Elbert Hubbard dismisses the harpsichord with the following sentence, which has a good deal of lilt and alliteration, but very little sense: "The tinkle, tinkle, tin-pan tones of the harpsichord were gone."

William Dale, in his new work on "Tschudi, the Harpsichord Maker," says: "The soft and delicate tones of the harp and lute stops, and the rushing crescendo of the swell, are effects which can only be heard on the harpsichord, and belong to the time when musical instruments were in their age of wood, and when metal did not rule. They are analogous sounds to the mildly pleasing strain of the warbling lute and the sweet moan of the recorder."

The weak harpsichord had to give way before the fuller toned piano, just as the flat model violins of Stradivari and of Guarneri eventually came to have a greater commercial value than the swelling model instruments of Amati and of Stainer, because the flat violins are more brilliant and less sweet than the high arched instruments.

Elbert Hubbard says: "Stradivarius fixed the limit of the violin at four strings. Two strings for a piano, with the hammers striking the strings at different positions, was supposed to be ample."

To begin with, Stradivari had nothing whatever to do with fixing the number of strings a violin should have. The violin was a perfected and lovely instrument before Stradivari began to make his masterpieces.

Hill's "Life and Work of Antonio Stradivari" informs us "that an Amati violin was more highly valued than that of Stradivari—nearly four times more highly valued." The modern taste for power has given Stradivari his present rank. And moreover, the violin had its present shape and its four strings long before the Amati family began to manufacture.

May we ask what our historian and critic means by saying "two strings for a piano?" "Two strings

for a piano . . . was supposed to be ample." They was—was they? It is clear that grammar and the interior construction of the piano have both had to suffer for the gushing enthusiasm of the Steinway panegyrist. Our author has heard something about bicords and tricords and did not stop to learn the difference between two strings for each note and two strings for the entire piano—in opposition to four strings for the violin.

On page sixteen we are told that Theodore Steinway "read and played all and any kind of music at sight." On page twenty-two we learn that "Theodore was a player of decided ability"—a statement we can readily believe if he could play Bach, Beethoven, and the early Liszt paraphrases at sight, together with the rest of the "all and any kind of music."

But when Theodore sat down to play on a certain momentous occasion "he struck two bars and burst into tears." Perhaps he hurt his hand on the bars and could not play. He should have struck two notes or two chords. But two bars—why, an accident like that would cripple any pianist.

Elbert Hubbard says: "To Henry Steinway, Jr., must go the credit of the over-strung scale in grand pianos."

A. J. Hipkins, the great international judge and expert, says, in the Encyclopedia Britannica: "The first suggestion for the overstringing in the piano was made by Theobald Boehm, who carried it beyond theory in London in 1831 by employing a small firm located in Cheapside to make some overstrung pianos for him. Boehm expected to gain in tone: Pape, an ingenious mechanician in Paris, tried a like experiment to gain economy in dimensions. Tomkinson in London continued Pape's model, but neither Boehm's nor Pape's took permanent root. The great Exhibition of 1851 contained a grand piano, made by Lichtenthal of St. Petersburg, overstrung."

Alphæus Babcock in America made the first attempts at casting an iron frame in place of the separate metal parts at that date, 1825, in use in European pianos. To cut this long history short let us come down to the time when Chickering claimed to have anticipated Steinway in combining the overstrung scale with the American one-piece iron frame, which combination was exhibited by Steinway & Sons in 1853.

We need not continue to point out technical inaccuracies in Elbert Hubbard's booklet, but we should like to call his attention to a wise remark by A. J. Hipkins: "It is often difficult to adjudicate upon the claims of inventors, so rarely is an invention the product of one man's mind alone." Stradivari did not invent the violin, Steinway did not invent the piano, nor did Shakespeare invent the English language. But—!

Surely there is enough glory for the Steinways without crediting them with every conceivable invention to be found in the modern piano.

Meanwhile we are trying to understand the Hubbardian flower of musical rhetoric which has added a new spice to the insipidity of journalism: "that half-tragic, cumulative, sublimely appealing and defiantly harmonious discord which constitutes the soul of Wagner."

We give it up. What's the answer?

Two opera companies, the Zuro and the Angelini-Gattini, which have been holding forth in New York for a fortnight or so, closed last Saturday evening. They charged moderate prices of admission and gave excellent performances.

CAMPANINI'S STATEMENT.

Cleofonte Campanini has been notified officially of his appointment to the place of managing director of the Chicago Opera Company. Campanini publishes the following statement, which was sent to THE MUSICAL COURIER by telegraph:

"The directors of the Chicago Grand Opera Company have done me the high honor to elect me their director. I am happy to say that I am entering upon my labors with the good will and best wishes not only of the board but also of every one connected with and interested in the musical welfare of our great city. Thus we are beginning the new regime without a single discordant note. One and all, we are animated with the sole desire to give Chicago better opera than it has ever had before and to improve it constantly until in time there will be no better opera anywhere and very few its equal.

"Of course, it will be impossible for me in the first year of my regime to develop fully the ideas which are revolving in my mind.

"It was agreed and understood with Miss Garden, before her hurried departure, that definite negotiations for the ensuing season will be taken up immediately on my arrival in Paris. I have an especial interest in Miss Garden, for it was under my direction that she first appeared and disclosed her incomparable art to the new world. I have every reason to expect that she will be found in her old place in the company with the best of her old repertory and at least two new roles.

"Carolina White, who has grown so rapidly as an artist and in public favor, and who has done such good work with the company, has been re-engaged and important work will be assigned to her. Madame Claussen and most of the old favorites have been re-engaged. Titta Ruffo, the wonderful baritone, who made so deep an impression last season, has been re-engaged and will be heard in some new as well as in his favorite roles.

"I am actively negotiating for some of the best artists in the musical field and the prospects of my succeeding are distinctly bright. The first artist new to the company, whose engagement I have the pleasure to announce, is that of the great Italian tenor, Alessandro Bonci. Everybody knows that as an exponent of bel canto and as an interpreter of lyric roles he has no equal and no rival. This engagement will give some idea of the kind of new artists it is our intention to introduce to Chicago.

"I cannot announce any others as yet, for I am naturally cautious and do not care to say that I have done anything until it is actually done, but all the artists for whom I am negotiating are of the highest rank and artists who have graced the best opera houses in the world and are fully worthy of maintaining the prestige of the Chicago Grand Opera Company and of enhancing it.

"As to repertory, I am eclectic. We shall give opera in English, French, German, and Italian, at least four operas new to Chicago and some very interesting revivals, including 'Colonel Chabert' in German. This opera is the latest success in Germany. Though Italian I have the highest appreciation of German art and will give it place in the repertory of the company in keeping with its recognized position in the world of music.

"The orchestra, chorus and ballet will be of the same high standard of excellence as formerly and even improved.

"I am taking special pains to make the Sunday concerts more attractive and more interesting. We are to engage some of the greatest soloists, and the orchestral programs will include the masterpieces of the symphonic literature of the old and modern masters.

"A real innovation will be a season of opera in English at popular prices on Saturday nights. T.n

opéras for ten Saturday nights. There will be a special subscription for the performances and we shall inaugurate the season with a performance of 'Butterfly' which I shall conduct. At my suggestion the directors have decided to offer a prize of \$5,000 for the best American opera by a resident native American composer who has not heretofore had an opera produced. The successful opera is to be presented by the company in Chicago during the season of 1914-1915. The conditions of the contest, including the names of the judges, will be announced by me later and as soon as the details can be worked out.

"Bernhard Ulrich, the very efficient business manager of the company, is to continue in that important relation, and I look forward with the greatest pleasure and confidence to his co-operation in the successful management and future achievements of the company.

"I am entering upon my task with enthusiasm and the keen desire to satisfy the craving of every musical appetite and to make the Chicago Grand Opera Company worthy of the greatness and growth of the remarkable city it adorns.

"The repertory for the next season has been tentatively arranged, and in the near future I hope to announce it, as well as a full roster of the artists of the company. CLEOFONTE CAMPANINI."

Though Mr. Campanini would not give to any representative of the press further information, THE MUSICAL COURIER representative in Chicago is in a position to give the names of artists already re-engaged. They are Osborne-Hannah, Dufau, Riegelman, Saltzman-Stevens, White, Zeppelli, Berat, Claussen, Heyl, Campagnola, Daddi, Dalmores, Giorgini, Warnery, Crabbe, Dufranne, Mascal Preish, Whitehill, Huberdeau, Nicolay, Scott. The New York board of directors of the Chicago Opera has resigned, with the exception of Otto Kahn.

OPERA: PRO AND CON.

In the April number of the Harvard Musical Review a Richard Dana Skinner takes up the cudgels against a certain Mr. Moderwell who had been indulging in the futile pastime of proving opera to be an ignoble form of musical entertainment.

It is not to our purpose now to criticise Richard Dana Skinner's somewhat hasty and presumably juvenile statements which give an air of youthful enthusiasm and inexperienced judgment to an occasional passage here and there in his defense of opera. But let us consider for a moment this question of operatic "nobility"—whatever that is.

From the point of view of the evolutionist opera belongs to a less advanced civilization than the symphony and the drama do. Scientifically considered, opera is a less highly specialized form of art work. Operatic music will not bear comparison with symphonic music. Operatic plays are sorry affairs beside the works of the good dramatists. Operatic acting would ruin the reputation of a great tragedian. Operatic singing is seldom fine and finished enough for the concert stage. It can therefore be proved that all the component parts of an opera are less highly developed than the arts of music, of the drama, of singing, and of acting.

But it must never be forgotten that no musical or dramatic work is judged as a scientific product.

The end and object of all musical works is to give pleasure. Opera is not meant to instruct, to teach moral maxims, to serve any practical end of science. Its only reason for existence is that it gives pleasure to thousands of music lovers. Opera does not require as highly cultured an audience of special-

ists as the symphony demands. Opera is less of a burden on the nervous system because the weight is distributed on a broader basis. If the music in a symphony fails to interest the public there is nothing to redeem that symphony from oblivion. But if the music in an opera should falter, the play or the singing, or the picturesque scenery and costumes of the actors will probably carry the interest until the music improves. If the actor is histrionically weak he may save himself with his strong vocalism. In the concert room nothing but good singing is required. All this has been said before. We claim no credit for advancing any new theory or thought. But we think it advisable from time to time to remind the critics of opera that the object of opera is to give pleasure. If it succeeds in accomplishing its purpose it is worthy of the esteem of the musician.

The object of the symphony is likewise to give pleasure. But as there are no plot, singing, acting, scenery in a symphony to deaden the critical faculties, which would otherwise be too attentive to the music, it is necessary for the symphony composer to make more perfect music which will bear the closest scrutiny.

It is unquestionably more difficult to compose the music of a good symphony than of a good opera. The symphonic composer, on the other hand, need not trouble himself with a number of subjects which are vitally important to the operatic composer.

Wagner could not have composed Beethoven's symphonies; Beethoven could not have written Wagner's books and music.

What purpose is to be served by asking which of these two men was the greater?

There are a good many symphonies which have been forgotten since "Carmen" was first given to the world; and there are dozens, hundreds of operas that have passed into oblivion since Brahms finished his second symphony.

There is therefore room in the world for good symphonies and good operas. But we shall continue to wage implacable war against third rate music by inferior composers being foisted on the public as American opera, and which, unable to pass muster as music, relies on the story and the abilities of the performers to make a show of life.

In the contemplation of the many opera companies intended for New York in the near future there is one important item which seems to have been overlooked—in fact, one of the most important, and that is the orchestra. During the past few years, owing to the establishment of symphony orchestras in so many of our large cities the dearth of good instrumentalists in New York has become marked, and it is difficult to find players of ability and routine not already engaged. The amount of work at the Metropolitan, with daily rehearsals and almost nightly performances, has not made connection with that institution attractive to those good players not fond of overwork. Hotel and restaurant music also has taken musicians away from the better class of engagements, because there are no rehearsals required. Will it be possible next season for one, two, three or more opera companies to put together satisfactory orchestras? For one thing, there are not sufficient first violinists in New York. And how do matters stand with the viola and cello departments? Where are the horn players? Where are the woodwind artists? Even trumpets are scarce now for good orchestras, and so are kettle drummers. Five thousand players belong to the Musical Union, but of these many of the capable ones are already preempted for the Metropolitan Opera, the Philharmonic and the other orchestras. It will not do to give operas in New York without a first class orchestra, and therefore it looks as though some ambitious organizers are laying up for themselves a goodly store of future complications.

CENTURY OPERA INCORPORATED.

Last week certificates of incorporation were signed for the Century Opera Company, the project started under the auspices of the City Club, and pledged to give forty-five weeks of opera next season at the Century Theater. As previously told in THE MUSICAL COURIER, the capital stock of the new concern is \$300,000, divided into 3,000 shares of \$100 each. Of course the shares will be disposed of privately, and their purchase entails the same regulations and prospects regarding participation, liability, dividends, etc., as have been customary wherever opera companies are incorporated and managed on the guarantee plan.

The articles of incorporation are attached herewith:

CERTIFICATE OF INCORPORATION OF CENTURY OPERA COMPANY, INC.

We, the undersigned, all being persons of full age, and at least two-thirds of us being citizens of the United States and at least one of us a resident of the State of New York, desiring to form a corporation pursuant to the provisions of the Business Corporations Law of the State of New York, do hereby make, sign, acknowledge and file this certificate for that purpose, as follows:

I. The name of the proposed corporation is CENTURY OPERA COMPANY, INC.

II. The purposes for which it is to be formed are:

To sustain, encourage and cultivate a taste for music, literature and the arts, and to erect, maintain, purchase, rent or occupy one or more buildings or other premises for these purposes; to give or cause to be given in the City of New York, and in other cities and towns in the United States and elsewhere, operatic and dramatic performances, representations, concerts and other entertainments; to own, acquire, occupy, equip and maintain by purchase, lease or otherwise one or more theaters, opera houses or other buildings; to acquire all necessary costumes, scenery, properties, musical instruments, libraries and other material and accessories for use in connection with the giving of operatic or dramatic performances, representations or entertainments; to purchase, acquire, hold and dispose of stocks, bonds and other evidences of indebtedness of any corporation, domestic or foreign, and issue in exchange therefor its stocks, bonds or other obligations, and to pay for the same in cash or in property or by the issuance of its own stock, bonds or other obligations, to exercise in respect thereto all the rights, powers and privileges of individual owners or holders thereof, and to exercise all voting powers thereon; to seal, lease or otherwise dispose of any building or buildings acquired as above provided, and generally to do any and all other acts incidental to or connected with the business of giving operatic or dramatic representations, concerts, performances or other entertainments.

To purchase or otherwise acquire shares of its own capital stock and to hold or dispose of the same or to retire the same, subject, however, to all provisions of law.

To transact any or all of its business outside of the State of New York, and at any place or at one or more places within the United States of America, Dominion of Canada, and in any other part of the world, and the corporation shall have all the power to accomplish any and all of its objects and purposes which a natural person would have.

III. The amount of the capital stock is Three Hundred Thousand Dollars (\$300,000).

IV. The number of shares of capital stock that may be issued by said corporation is Three Thousand (3,000) of the par value of One Hundred Dollars (\$100) each; the amount of the capital with which the said corporation will begin business will be Thirty Thousand Dollars (\$30,000).

V. The principal office of said corporation is to be located in the Borough of Manhattan, New York City, County and State of New York.

VI. The duration of the said corporation is to be perpetual.

VII. No director of the said corporation need be a stockholder thereof.

VIII. The number of directors is to be fifteen.

IX. The names and post office addresses of the directors for the first year are as follows: (All of said addresses being in the City of New York.)

Names.	Post Office Addresses.
Edward Kellogg Baird.....	32 Nassau street
William C. Cornwell.....	42 Broadway
Edmund L. Baylies.....	54 Wall street
Edward R. Finch.....	32 Nassau street
Otto H. Kahn.....	52 William street
Alvin W. Krech.....	37 Wall street

Thomas W. Lamont.....	23 Wall street
Philip M. Lydig.....	27 William street
Clarence H. Mackay.....	253 Broadway
Paul M. Warburg.....	52 William street
Harry Payne Whitney.....	165 Broadway
Henry Rogers Winthrop.....	15 Wall street

X. The Board of Directors shall have power to designate not less than five of its members, who shall constitute an Executive Committee which shall, during the intervals between meetings of the Board of Directors and subject to such restrictions as may from time to time be imposed by the by-laws, exercise the powers of the Board of Directors, so far as such powers may lawfully be delegated by the Board of Directors. The Board of Directors may, from time to time, appoint such other committees and confer upon them such other duties as to the board may seem proper. The members of the corporation may in by-laws fix the number of directors necessary to constitute a quorum at a number less than a majority of the board, but at least equal to one-third of its number.

XI. The names and post office addresses of the subscribers to this certificate and a statement of the number of shares of stock which each agrees to take in the corporation are as follows: (all of said addresses being in the City of New York.)

INCORPORATORS.

Name.	Post Office Address.	No. of Shares.
Edward K. Baird.....	32 Nassau street	50
Edmund L. Baylies.....	54 Wall street	
William C. Cornwell.....	42 Broadway	
Edward R. Finch.....	32 Nassau street	
Roland Holt.....	34 West 33d street	
Mrs. Edward R. Hewitt.....	127 East 21st street	
Otto H. Kahn.....	52 William street	300
Philip M. Lydig.....	27 William street	
Thomas W. Lamont.....	23 Wall street	
William C. Le Gendre.....	59 Wall street	
Clarence H. Mackay.....	253 Broadway	150
Isaac N. Seligman.....	1 William street	
Arthur E. Stahlschmidt.....	253 West 86th street	
Henry Rogers Winthrop.....	15 Wall street	

IN WITNESS WHEREOF, the parties hereto have made, signed, acknowledged and filed this certificate in duplicate, this tenth day of May, 1913.

The repertory of the Century Opera Company will be chosen from the following list:

"Rienzi," "Lohengrin," "Tannhäuser," "Tristan and Isolde," "Parsifal," "Rheingold," "Walküre," "Siegfried," "Götterdämmerung," "Forza del Destino," "Ballo in Maschera," "Traviata," "Trovatore," "Aida," "Rigoletto," "Falstaff," "Othello," "Manon Lescaut," "Bohème," "Tosca," "Girl of the Golden West," "Madame Butterfly," "A Lovers' Quarrel," "Freischütz," "Pagliacci," "Tales of Hoffmann," "Martha," "Bartered Bride," "Lakmé," "Dinorah," "Huguenots," "Prophète," "Magic Flute," "Marriage of Figaro," "Sonnambula," "Norma," "The Barber of Seville," "William Tell," "Favorita," "Don Pasquale," "Lucia di Lammermoor," "Figlia del Regimento," "Hansel und Gretel," "Königskinder," "Jewels of the Madonna," "Secret of Suzanne," "Le Donne Curiose," "Thais," "Jongleur de Notre Dame," "Cendrillon," "Faust," "Romeo and Juliet," "Mignon," "Hamlet," "Carmen," "Cavalleria Rusticana," "Gioconda," "Louise," "Samson et Dalila."

A GLYN TRIBUTE.

From Margaret H. Glyn, the famous writer on the theory of music, comes the attached tribute to the late Marc A. Blumenberg:

Well, Surrey, England, April 27, 1913.

To The Musical Courier:

You may care to have a few words of English appreciation of the great personality that has passed from your midst—I had almost written "from our midst," for he seemed to be world embracing.

In the autumn of 1910 I first met M. A. Blumenberg in London, and realized at once that I was in the presence of an extraordinary personality. As he began to talk of music his strong, rugged face softened and lighted up till to my thinking it became beautiful by reason of the wonderful expression of the eyes and the intensity of his thought. Certainly a first conversation on music with Marc A. Blumenberg is an event never to be forgotten. As a talker there was no "drift" about him. He had ever

a goal ahead, not always easy to anticipate, for his thought ran upon unaccustomed lines and he delighted in startling paradoxes. Yet he always desired to take his listener with him, and had an extraordinary faculty of reading one's thoughts unspoken, even when in the full flight of argument. His driving force as a speaker appeared to me at times tremendous, suggesting an avalanche or a mountain torrent; again he would be quietly humorous and prove as ready a listener as a talker.

He combined in himself various mental phases which are usually found in entirely diverse people, welded here into one original personality, as convincing as it was unconventional. Through all there shone his keen human interest in every person he came across. Perhaps it was this more than anything that made one recognize him instantly as a personal friend and a friend to be trusted. He had the big heartedness that belongs only to a great man, one to whom the small and the petty are things impossible. Wholly devoted to the best and highest in music, he was a man it is an inspiration to have known, an inspiration summed up in what must come home to those who knew him as his last message, "Forward, never backward, forward and upward."

MARGARET H. GLYN.

How all things are made to fit the belief of ingenious propagandists who think nothing of confusing cause and effect so long as they seemingly gain a specious point, is exemplified by Dr. Karl Fuchs, of Danzig. He says that the underlying and permeating idea of Wagner's "Rheingold" is the social democratic doctrine of "the vicious fraudulency of private property," and the Dr. Fuchs idea is supported enthusiastically by Berlin's most important musical journal, the *Allgemeine Musikzeitung*. It asks: "What else could be symbolized in the fact that the curse is fastened on the individual who forges into a solid ring the liquid gold scattered in the green stream of the Rhine for the enjoyment of all, and that only the loveless man is capable of working this transformation? . . . The forging happens through robbery. . . . Never more clearly than in this instance can the dictum of the French socialist, Proudhon, that 'Property is theft,' be illustrated. It is not the misuse of the stamped gold or money that is cursed, but possession as such; the rich man is bad and loveless possession possesses the possessor and whoever acquires it must sow ruin and death and finally harvest them himself. The loveless man is the image of the detested capitalist. . . . The giants in the piece represent the workman; the problem of work and wages is solved by Wotan, specifically in regard to himself, with the principle of 'Ordering and not Paying,' with the mental reservation that 'The Higher Right is always on the Side of the Higher Nature' . . . really of the higher man, higher through rank or genius, . . . this solution being a kind of denial of claims approved by civil law, a denial that the social democrat, too, would deem silly since it operates against the workman." While the confines of symbolism are wide and by arbitrary deduction can be made to yield almost any kind of suggestion, the Wagner student will not be very likely to accept, as even relatively sound, the arguments of those socialists who now claim "Rheingold" as a musical pamphlet illustrating their cause: The best reason why Wagner did not intend his "Ring" prelude to be a protest against the world's established economic plan, is because he did not tell us that such was his purpose. Wagner had a way of informing the public of everything he thought and did, and why he thought it and did it. His explanation of the significance of "Rheingold" is far more romantic than that given by Dr. Fuchs, who, as a music critic and a one time ardent follower of Nietzsche, has wandered far from the field whither his tastes and imagination seemed most likely to lead him. Some historians doubtless will bring forward Wagner's early "revolutionary" escapades when he was obliged to flee from Saxony, but according to the composer's own later testimony, he succeeded in getting bravely over all such ideas. Wagner himself liked money far too well to inveigh against it except when he had none.



Every one is alive to his opportunities today. It is proved by the mail received last week at the Metropolitan Opera House. The manner in which that institution first assimilates and then recompenses those persons announcing themselves as its competitors, has suddenly given birth to a new line of endeavor about to be practiced by every Tom, Dick and Harry possessed of a pen or pencil, paper and envelope, and a two cent stamp. If you don't believe it, read these letters:

New York, May 2, 1913.

The Metropolitan Opera House:

This is to notify you that I am about to buy the Knickerbocker Hotel property, situated several hundred yards north of your building and intend to build thereupon an opera house which shall be a rival to yours in every sense of the word. If you send me within three days a certified check for \$150,000 I am willing to give up my intention to buy the Knickerbocker plot.

Very truly yours,

F. RONTERY.

Chicago, May 3, 1913.

GENTLEMEN—I own a large music school in this city, and we have a chorus and orchestra which, with a few additions, could be made of operatic size. Some of our vocal students are familiar with the arias of grand opera and could be utilized as soloists. I intend to take the whole equipment to New York and start an opera house there, which is bound to give you serious competition. Now, what I propose is that you buy my school of music, which is for sale at \$60,000. I shall expect money remittance from you by wire in immediate answer to this letter. I am sorry to coerce you in this manner, but business is business.

Yours, etc.,

N. ERVY.

Monktonville, N. J., May 4, 1913.

Board of Directors, Metropolitan Opera House:

SIRS—For several years I have been organist and choir leader of one of the best churches in this city. Our quartet of soloists is equaled by few, surpassed by none. With this nucleus I have the makings of an excellent grand opera company, and it is my purpose to take my musical flock to New York for the purpose of giving grand opera there. If you do not wish me to do this, please send by return mail check or money order for \$2,000.

Very respectfully,

A. GALL.

May 5, 1913.

DERE SURZ—I am at thayer proppertie manne. I own meiself two pieces large scenery, 1 kastel & 1 forrest. Enuff for to give oppera, with together people for to sing and playe. What will you give me \$150 for scenery, both peece, so I stop & not give oppera.

Yours troolie,

O. GIVITUFF.

Philadelphia, N. Y., May 6, 1913.

Metropolitan Directorate:

DEAR SIRS—Reading in the esteemed New York papers that you are not desirous of having competition for your opera house, I take this opportunity of informing you that I am the manager of a large department store which employs several hundred men and women. Some of them have formed themselves into an amateur opera company, many of them play the piano, and among them are also three drum players, two fifers, any number of first class harmonica performers, and several who are adepts with the bones. We have also in our employ the champion amateur rope jumper, who could be used in a circus scene of an opera. We are talking of organizing ourselves into a grand opera company and going to New York to give opera near your house at the same prices charged by you. Should you wish us not to enter the field, we expect you to pay us \$25,000, which will be equally divided among the boys and girls. Expecting to hear from you,

Very sincerely,

C. WHAT.

P. S.—Better make it \$26,000, for the porters claim a share, too. They say they will go as scene shifters.

(By Cable.)

Constantinople, Turkey, May 8, 1913.

Metropolitan Opera Company:

Have just failed here with Turkish traveling opera company. Am planning go New York. To prevent this request you cable \$75,000 at once. If received, promise to

stay away from New York and give season in Athens. Turkey must be avenged.

CHEEKOPOLIS.

A lawyer, Edward K. Baird, is the nominal head of the new Century Opera. Perhaps he will be able to find somewhere in the penal code a law with which to reach those tenors and prima donnas who hold high tones longer than for the time value given them by the composer.

May 9, 1913.

To Variations:

Knowing your keen appreciation of amusing incidents I thought the following would give you the opportunity to enjoy a laugh, as it has every one to whom I have so far related it.

When asking a pupil recently about certain intervals, and to name them, she called them "augminished" and "demented"—unconscious at the moment of the ridiculous twist her tongue had given the correct names.

She was, however, not so very far wrong when one considers some of the curious harmonies to be found in modern compositions.

From an interested reader of "Variations,"

ELENE LOVELAND.

There is no more mystery about music. Listen to the Easy Method Music Company, 210 Clarkson Building, Chicago, Illinois: "Without lessons or knowledge of music you can play the piano or organ in one hour. Impossible, you say? Let me prove it at our expense. We will teach you to play the piano or organ and will not ask one cent until you can play. A musical genius from Chicago has invented a wonderful system whereby anyone can learn to play the piano or organ in one hour. With this new method you don't have to know one note from another, yet in an hour of practice you can be playing the popular music with all the fingers of both hands and playing it well. The invention is so simple that even a child can now master music without costly instruction. Anyone can have this new method on a free trial merely by asking." Just ask, and see how free it is.

Why not give your repertory a vacation, too, and study a new one this summer?

"Pinafore" and "Boccaccio," produced in New York last week, were well liked. The music of both is exceedingly melodious and should become popular in this city. The lyrics in "Pinafore" are especially worthy, and suggest that the future of their writer is worth watching.

For some reason or other, far from solemn thoughts suggest themselves when we read the news that at a recent Boston Symphony concert the second movement from Beethoven's seventh symphony was played "In Memoriam, John Pierpont Morgan."

And inversely, to find the Pittsburgh Post worrying about "How Large Was Xerxes' Army?" somehow recalls the restless gentlemen who are trying to invent three banked keyboards and new systems of musical notation.

Old Lady (watching moving picture photographer taking a street scene)—I must be getting deaf. That man's grinding his hand-organ, and I can't hear a note.—Puck.

Affable Passenger—Indeed, and you are a music hall artist! I am a banker, and I think it must be at least twenty years since I was in a music hall.

Music Hall Artist (regretfully)—And I am quite certain, sir, it's twenty years since I was in a bank.—Sacred Heart Review.

New York City, May 9, 1913.

To Variations, Musical Courier:

In a recent issue of your valuable paper I noticed this advertisement:

FOR SALE.—A Vocal Teacher and Choir Director's business for sale, in a large, progressive Middle Western city. Splendid opportunity for a man of ability and address. "X. Z." care of MUSICAL COURIER.

By buying a vocal teacher outright I might be able to save some money, as I am taking daily lessons in order to have my voice, which is a counter tenor, changed into a basso profundissimo. I should be able, after the change, to save a performance of "Die Zauberflöte," if Sarastro should have a dead fainting spell.

Do you know whether this teacher for sale is a male or female? Is a pedigree obtainable? Must I buy the

milk route—I beg your pardon, the choir director's business—with the vocal teacher? I ask you all these questions because you have a kind disposition, while "X. Z." might be peevish, as most people are who have goods for sale.

Gratefully yours,

KARL FORMES (in spe).

P. S.—I am a man of good address and hope it is a female.

Naughty F. W. Riesberg discovered this somewhere on his mysterious rounds and brings it in:

NEVIN'S HOSIERY.

Broadway and Twenty-third Street.
The hours I've stood upon the street,
Where Twenty-third and Broadway meet,
I've watched the ladies on the beat,
Such hosiery! Such hosiery!

Each pair a dream, each dream a pair,
For wind that blows and sky that's rare;
Could I but ever stand and stare,
Such hosiery! Such hosiery!

O Flatiron mem'ries blaze and burn,
Of open work and drop-stitch turn,
I size each pair and strive at last to learn
Which pair to chase. Gee whiz!
Which pair to chase!

Robert Douglas, member of the Spartan Field Club, colored porter in chief, directing manager of the cleansing and messenger departments, and broom superintendent extraordinary of THE MUSICAL COURIER, took part in the Marathon race last Saturday from Fordham to City Hall. While Robert did not win the race, simply because one or two hundred other runners were in too much unceremonious haste to pass him, he had nothing to complain of in the warmth of the reception extended to him as he passed THE MUSICAL COURIER offices. When interviewed after the race Robert said: "I simply made a mistake in the tempo, that's all. I started allegro comodo, but as the day was fine and that part of the race in which I found myself did not particularly require any accelerando, I soon struck a very gratifying adagio, which, I am frank to say, changed by easy stages, as I neared the finish, from lento doloroso to largo lamentoso. When I got to City Hall I made the discovery that the gentlemen who reached there before me had employed a prestissimo tempi and vivacissimo tactics generally. Next time, as a musical runner, I shall know better."

No, Sophronisha, Rubinstein's "Trot de Cavallerie" does not fit the steps you mention.

It will be staged as follows:
Premier—General Vukotitch.
Foreign Minister—J. S. Plamenatz.
Minister of Interior—L. Goinitch.
Minister of Education—Lazar Miyuskovitch.
Minister of Justice—Liupe Bakitch.
Minister of Finance—Riste Popovitch.

Contrary to what might be thought at first glance, the foregoing list is not a comic opera cast of characters, but the new Montenegrin Cabinet with its distribution of portfolios.

Rahway Eager to Hear Spooner.

Philip L. Spooner, who has been characterized as "the American exponent of bel canto," has created a considerable stir among the music lovers of Rahway, N. J., by reason of the announcement that he is to appear there in a joint recital with Maximilian Pilzer, violinist, on Friday evening, May 23. So rare are real bel canto tenors and so delightful a program has been arranged for this occasion that a certain anticipatory eagerness is in the air, and the sale of tickets will undoubtedly make a record for a musical event in that city.

It has been claimed that the age of bel canto singing is passed, and that this decline of the vocal art is due primarily to the ultra modern fashion for music of a more dramatic character, which makes it incumbent on singers to equip themselves so as to meet this demand. That the art of bel canto singing is not dead is proved by facts, though it is true that the mediums for pure lyric vocal expression have been, to a certain extent, eliminated from present day programs, and that the tendency is toward vehement emotional utterance rather than toward calm beauty of mellifluous song.

Mr. Spooner not only sings in the true bel canto style, but possesses the rare faculty of projecting the spirit of a song directly to the hearts of his audience. Not only is he an expert vocalist, but always arouses enthusiasm by means of his artistic phrasing and musical conception. So great was his success this season that the unanimous verdict has been that he is unquestionably one of the few tenors with the genuine quality and true timbre so necessary for proper bel canto vocalism, and therefore destined to win for himself a high place in the world of music.

LEIPSIK

Leipzig, April 30, 1913.

The Leipzig City Opera is in rather steady work, at the frequency of about five performances per week, the drama occupying the house on the off nights. The last two weeks have brought a thrilling performance of the Strauss "Elektra," another of "Carmen," and the usual double bill of "Pagliacci" and "Cavalleria Rusticana." Aline Sanden, as the one pronounced personality of this opera, in the absence of Jacques Urlus, has had the Santuzza and the Elektra and Carmen roles. She gave her usual divinely tragic portrayal of Elektra, and seemed this time a full fledged histrionic phenomenon in living the stage life of Carmen. So is her Santuzza a part of noble and simple pathos, just as her Mignon of tomorrow evening will be one of beautiful, youthful simplicity. In recent weeks the artist has had some opportunity for much needed rest, and she is now splendidly disposed vocally. Her voice becomes more potent each season, and the very exhausting role of Elektra is now given by her with much less of the vocal and physical strain which formerly attended it. When one summarizes on the whole art represented in Sanden's giving of the above and many other roles, there remains always uppermost the thought that has been principally written from here for years, and that is the impression of extreme intensity and extreme simplicity, according to life, not idealized, but as humanity is accustomed to live it. In the recent "Carmen" performance the artist was no more than on the stage until the audience was aware that she was extraordinarily disposed, for she filled out every second of time in some tense life without seeming to play at all. The Don José of Herr Jäger was a very worthy vocal and histrionic support, and in the latter acts and the closing scene the public got the benefit of all the tragedy possible to realize from the situation. The other roles were agreeably cast but for the Micaela of Fräulein Bertsch, whose voice sounds to be entirely out of health.

The Von Waltershausen opera, "Oberst Chabert," recently described as a kind of big "Enoch Arden" text to small music, has had the honor to draw the smallest box office sale of recent years. The day sale, independent of subscribed seats, is said to have been less than \$75 for one of the performances. Nevertheless, it has been set again for the evening of May 2, after a few days' much needed vacation. The fault must be chiefly with the Leipzig public, since the work is said to have drawn well for other European houses.

The artists who dance to classical music are becoming more frequent and the last week found two in Leipzig. The first was seventeen year old Martha von Lund, pupil of Isadora Duncan and Jaques Dalcroze; the other was Karina Karinowa, described as prima ballerina of the Copenhagen Opera. Martha von Lund posed to four pieces by Schumann, two preludes and two waltzes by Chopin, and compositions by Moszkowski, Von Wilm, Chaminade, Thome, Nevin and Kreisler. On invitation of the Crystal Palace Variété, Karinowa was seen in an afternoon program by Delibes, Dvorák, Saint-Saëns and others. As yet the appearance of such as Fräulein Lund seem to constitute a very mongrel and very fluffy kind of art, a great deal of free skipping about the stage with a very little, ever so little, dancing. The delightful young lady had her task finely learned through many years of study, and on that account is entitled to due credit. Madame Karinowa proved herself mistress of real dancing, which art she continually employed while going through the fanciful evolutions which the music suggested to her.

The spring concert of the new Leipziger Männergesangsverein, under Max Ludwig, had the assistance of Alfred Kase in solo ballads by Kluge, Gretschel and Loewe, and lieder by Wolf, Pfützner, Jacobi and Bern. The chorus sang for the first time anywhere Fritz Lubrich Jr.'s "Chor der Toten," op. 34. Hutter's "Ablösung," Hegar's big ballad "Rudolph von Werdenberg," and folk choruses in original and adapted settings by Gernsheim, Othegraven, Mohaupt, Silcher, Kämpf, Rudorff and Jürgens. Large interest attached to Lubrich's unusually difficult but sharply and vividly drawn "Chorus of the Dead." Hegar's great master ballad was given clear and powerful setting out, and all the work of the evening showed Ludwig's great acumen and real musician's blood. The young conductor is a gifted composer and has some works in print which have had great success all over Europe. He and the Fritz Lubrich of the above program were both pupils of Max Reger at Leipzig Conservatory.

Barnet Licht, who spent some years in New York and who has been conducting workmen's choruses in Leipzig for ten years, has successfully introduced the old madrigals as a fixed feature of all the many concerts given each year by his five choruses. The madrigal composers already represented were Morley, Dowland, Eccart, Leo Hassler, Donatti, Gastoldi, Valerand, to be followed next season by Orlando di Lasso and others. The introduction

of madrigal singing was attended by great difficulties, but the success is pronounced and the public has taken much education through the carefully written historical notes. Though other Leipzig choruses have given an occasional madrigal, Licht has been the first to give them persistently. Besides the work with four male choruses and one mixed chorus, Licht has frequently given Haydn's "Kinder-Symphony" and with eighty children Reinecke's "Schneewitchen." Next year will bring the same composer's "Dornröschen" and the Romberg children's symphony. The latter branch of work among the people has been for the workmen's cultural organizations.

There are many conservatory and university students scattered over the world who will regret to learn of the death of Lina Hanel, who kept a pension at No. 6 Brau-Strasse for more than thirty years. Her death, at the age of seventy-three years, occurred on April 27, and she was buried in the Südfriedhof. Her daughter, a sister and others survive her.

The student program at the Leipzig Conservatory, April 18, had the Reger D minor introduction and passacaglia for organ, two parts of the Bärmann E flat clarinet concerto, the Vieuxtemps violin fantasia appassionata, the Saint-Saëns A minor cello concerto, songs by Grieg and Rubinstein, the Wieniawski D minor violin concerto, the concertos accompanied only by piano. The program of April 25 had E. Stein's concerto for contrabass, one movement of the Dussek G minor piano concerto, the Gade D minor sonata for piano and violin, songs by Reinecke and Sjögren, the latter two movements of the Chopin F minor concerto and the Reger organ variations and fugue, op. 70. The Dussek and Chopin concertos were accompanied by the student orchestra.

On the occasion of a recent chamber music reading at the home of Dr. Dreibröd, Mrs. Carl Alves was happily persuaded to sing for the very small group of friends. To her own accompaniment she then gave the Robert Franz "Im Herbst," the Schumann three song cycle of "Der arme Peter" and the Richard Strauss "Caecilie." This grand voice had kept its native nobility in all the registers, and there were magnificent style and very unusual temperamental wealth in every phrase, so that the hearing was one to be remembered by those whose fortune it was to be present.

EUGENE E. SIMPSON.

MUSIC IN CHARLESTON.

Charleston, S. C., May 5, 1913.

This old and historic city is in the cyclone and earthquake zone, but just a little bit outside of the Spring Festival belt. In another year, however, it is hoped, that with the concerted action of the principal musicians and music lovers of the city, a three days' festival, such as has been the proud boast for years past of Atlanta, Spartanburg, Hartsville, and this year Savannah, can be arranged. There is plenty of interest in music here, some excellent teachers and many talented artists. When big attractions come for an evening they are greeted with a full house and are accorded an enthusiastic reception—for example the concerts of Madame Schumann-Heink, Madame Sembrich, David Bispham, etc. There is now a movement on foot to secure Riccardo Martin, Cecil Fanning, Christine Miller, Maud Powell, and a good string quartet for an artists' course next fall.

Theodore D. Ruddock, who, it is claimed, is the oldest organist in active service in the United States, was born on King street nearly ninety-four years ago. He is still hale and hearty and is at his post every Sunday. When not at the keyboard he spends his leisure hours fishing and boating and he attributes his good health to temperate habits and exercise in the open air. In his youth he attended Amherst College, then located in Boston, where he was the friend of Lowell Mason and the pupil of Robertson. Afterward he removed to Haverhill and thence to New London, where he married. His love for the Southland soon brought him back to Charleston, where he reared a family of fifteen children. He was director of music in the public schools, white and black, for twenty-seven years, and his present post of organist at Trinity Church he has filled for twenty-eight years. The American Guild of Organists in session at Atlantic City not long ago sent him congratulations and greetings.

Another musician of whom it is a pleasure to write, for her career has spelled success from its earliest inception, is Madame B. H. Barbot, organist at the Cathedral on Broad street for many years past. Born in Belgium, reared in a musical atmosphere, she developed a marked talent for music and directing in her early years. It has been principally through her efforts that we have been able to hear some of the best oratorios, masses, cantatas, and even standard operas to the number of five or six, given in a manner that would do credit to a large city. Her choir has established a record for itself and at Easter and Christmas, when the service is most elaborate, the musicians of the city, regardless of creed, flock

to the assistance of Madame Barbot in her programs, and feel well repaid for their time and efforts. The rehearsals are most interesting and instructive, for Madame Barbot's knowledge is wide and her reading authentic. Many musicians have come to Charleston at different times and have had success for a while, but Madame Barbot has remained and steadily advanced the cause of music and art in our community. She will be remembered for a long time for the results she has obtained in her undertakings.

There are many other influences at work in our midst to raise the standard of music, and some of them are most worthy. Mention of others will be made in our next letter.

Z.

MUSIC IN OKLAHOMA.

Oklahoma City, May 7, 1913.

The April meeting of the Ladies' Music Club was devoted to the Russian school, Moussorgsky being the dominating figure. The May meeting will be the last of the present season and will be open to the public.

Merle Newby, violinist, and C. Francois Giard, pianist, of the State University, were recently heard in an interesting program under the auspices of the Chaminade Club. The César Franck sonata, Saint-Saëns' "Allegro Appassionata" and the first movement of the Mendelssohn violin concerto were the more pretentious works on the program. Mr. Giard gave a splendid performance of the Saint-Saëns number and had to respond to an encore. Miss Newby was probably liked best in the concerto, which she invested with much more elan than her other numbers.

The sacred concert given by the choir of St. Joseph's Church was a distinct success. Dubois' oratorio, "The Seven Last Words of Christ," was the important number, and it was given an authoritative interpretation under the able direction of Father V. Van Durme. Although the orchestral resources were limited, nevertheless the soloists, chorus and orchestra responded in an enthusiastic and animated manner, and, together with their beloved director, deserve unusual credit for their performance.

Included among the many things inserted in the centry chest which was recently buried in a local church, not to be opened until 2013, were several compositions of local musicians and phonographic records of three singers, namely, Mrs. C. B. Ames, Mrs. Walter B. Moore, of the Musical Academy, and Merle Bennett. A small phonograph made of iron was also buried in the chest, so that the people of 2013 may obtain some idea of their ancestors' musical ability.

The annual concert of the State University Orchestra, under the able direction of Fredrik Holmberg, was quite a success. The soloist on this occasion was Merle Newby, violinist, who was formerly a pupil of Arthur Hartmann.

The Men's Glee Club gave its first public concert recently, and had a capacity audience, which attested its pleasure throughout the evening by much hearty applause. The club is trained by Edwin Vaile McIntyre.

A large audience, which almost filled the hall of the Musical Art Institute, greeted the talented Norfleet sisters and Norma Schoolar, who gave a benefit concert on May 5. The splendid pianistic gift of Helen Norfleet has often been commended in these letters, and the talent of the young violinist, Catherine Norfleet, is unmistakable. Miss Schoolar, soprano, sings with consummate taste, which, together with her congenial personality, makes her a thoroughly pleasing artist. Campbell-Tipton's beautiful song, "A Spirit Flower," was one of the favorites on the program, which follows: "Zigeunerweisen," Sarasate, Catherine Norfleet; "Warum," Tschaiakowsky, "Standchen," Strauss, "Erl König," Schubert, Norma Schoolar; toccata, schumann, Helen Norfleet; menuette in G, Mozart, aria, Venth, Catherine Norfleet; "The Little Grey Dove," Saar, "A Spirit Flower," Campbell-Tipton. "The Cry of Rachel," Salter, Norma Schoolar; intermezzo, op. 117, No. 1, Brahms, etude, G sharp minor, Chopin, concert etude, Mickwitz, Helen Norfleet; concerto, B minor (last movement), Saint-Saëns, Catherine Norfleet; "Rhapsodie Hongroise," No. 1, Liszt, Helen Norfleet; "Ave Maria" (violin obbligato), Bach-Gounod, Misses Norfleet and Schoolar.

ALFRED PRICE QUINN.

Gareissen Guest of Honor.

Oscar Gareissen was the guest of honor of the Congressional Club at its reception given last week at Washington, D. C. He sang songs by Schumann and a group by American and English composers. He then made an urgent appeal for a deeper study of the beauties and musical possibilities of the English language. Adrienne Kirkman-Wentz, an advanced pupil of Mr. Gareissen, sang a group of French songs.

LOS ANGELES

2920 Van Buren Place,
Los Angeles, Cal., April 25, 1913.

Tuesday evening, April 15, the Lyric, Orpheus and Ellis Clubs, together with the choir of the Temple Baptist Church, united in a big choral concert, under the direction of J. B. Poulin and J. P. Dupuy, conductors, for the benefit of the flood sufferers. Assisting were Hortense Paulsen, soprano; Ray Hastings, organist; Mrs. Hennion Robinson, Mary O'Donoghue and Will Garroway, accompanists. Each club sang a group of numbers, and all united with the Baptist choir, under the baton of J. B. Poulin and with Ray Hastings at the organ, and Mrs. Robinson and Mr. Garroway at the piano, in giving the "Sanctus" from the "St. Cecilia" mass, with J. P. Dupuy, soloist, and the "Hallelujah Chorus" from "The Messiah." It is the first time that these splendid clubs have united, and it was a distinct success, so much so that it has raised the question as to why we may not, at least once a year, have a concert or series of them giving the public this treat. They are each composed of excellent material and the union gives a remarkable body.

Sunday's concert of the People's Orchestra was an unusually brilliant one. Opening with Schumann's "Manfred" overture, and closing with Henry Hadley's "In Bohemia," there were no dull moments between. The "Blue Danube Waltz," as read by Maestro Lebegott, revived that immortal classic and set the pulses moving, as it has for more than half a century. Axel Simonsen, in the Saint-Saëns concerto, deepened his hold on the public and justified the many praises he has received whenever he has appeared. He proved himself a virtuoso of high rank. Few cellists produce a more smooth and beautiful tone; it is never lost even in the most trying passages, nor is the dramatic force sacrificed. He received tremendous applause and, after many recalls, played the "Swan Song" by the same composer. The audience would have had this repeated had it had its way. Florence Doria made her first appearance with the orchestra and was heard for the first time by many people. She proved to be a great favorite, her coloratura work being something remarkable. Her voice is of a brilliant dramatic quality, with an execution as easy as the lightest lyric. She sang as an encore "I Hear You Calling Me," which she had to repeat. Following was the program: "Manfred" overture (Schumann); concerto for cello and orchestra, Axel Simonsen, soloist (Saint-Saëns); "Blue Danube Waltz" (Johann Strauss); "Siegfried's Death and Funeral March" (Wagner); "Spring Song" (violin obligato, Julius Bierlich), Florence Doria (Weil); valse brillante, "Che Gioia" (flute obligato, Mr. Mead), Florence Doria (Mattei); "In Bohemia," by request, (Hadley).

Monday evening a recital was given in Blanchard Hall by Anthony Carlson, basso, and Vernon Spencer, pianist. These two are well and favorably known both as teachers and performers in a wider area than the United States. Each has taught and appeared in concert abroad as well as in this country. Mr. Spencer for eight years was a very successful teacher in Berlin, and was connected for a long time with the Stern Conservatory there. Mr. Carlson, also, was located for some time in Berlin. The program on Monday night was a very musicianly one and displayed the scholarly attainments of each in his own line. Mr. Spencer's first number showed an unmistakable virtuosity and musical discrimination that the later numbers confirmed; he was obliged to respond to encores following each group. Mr. Carlson presented some novelties that served to interest, even though the ultra modern compositions, such as Reger's "Wiegenlied," invariably awaken inquiry and discussion as to where it all trends. He deserves credit for giving us a chance to hear the works of a composer so much discussed. I must confess—in common with many others, I fancy—to a deeply rooted desire for either melody or harmony, and even a little of both. However, I am aware that this is considered "reactionary," these days, by certain of the elect. But all of this is secondary. Mr. Carlson gave an excellent program and sang it as an artist would, giving encores after each appearance. Worthy of mention, as most attractive and pleasing, was the group of "Miniatures" played by Mr. Spencer. Each, with its characteristic message and style, was displayed to the listeners in a spirit best adapted to make it clear; every number was a gem. Mr. Carlson and Mr. Spencer will give the program for the monthly meeting of the Music Teachers' Association on May 2. Following is Monday's program:

Tom der Reimer.....Loewe
Die Uhr.....Loewe
Wiegenlied.....Reger
Ueber allen Gipfeln ist Ruh.....Liszt
Der Freund.....Wolf
Ballade, B minor.....Liszt
J'ai pleuré en rêve.....Hue
La Paix.....Banville
L'Angelus.....Folkson

Romance.....Debussy
Marine.....Lalo
Anthony Carlson.
Eight miniatures—
Larghetto.....Boccherini-Martucci
Eccosa'sen.....Beethoven-Busoni
Polichinelle, op. 3.....Rachmaninoff
Caprice, G major, op. 43.....Arensky
Prelude, op. 8, No. 1.....Fannie Dillon
La Poupee Valsant.....Poldini
Caprice, op. 27.....Arthur Foote
Peasant March, op. 54.....Grieg
Vernon Spencer.
Evening Hymn.....Wyman
Dearest.....Homer
Banjo Song.....Homer
I Know of Two Bright Eyes.....Clutsam
I'll Sail upon the Dog Star.....Purcell
Anthony Carlson.
Etude, A flat, op. 25, No. 1.....Chopin
Etude, C minor, op. 25, No. 12.....Chopin
Nocturne, C sharp minor, op. 27, No. 2.....Chopin
Spring Night.....Schumann-Liszt
Caucasian Dance, from The Demon.....Rubinstein-Spencer
Vernon Spencer.

One of this year's additions to the local fraternity is Arthur Babcock, baritone and teacher, late of the New England Conservatory, of Boston. Mr. Babcock is possessed of a very musical voice, and is a sincere and con-

1913-1914

MR. PADEREWSKI

MR. KREISLER

AND

MISS FARRAR (Oct. only)

DIRECTION: C. A. ELLIS,
SYMPHONY HALL,
BOSTON.

scientious musician. He is connected with the Orton School at Pasadena and is in his Los Angeles studio in Blanchard Hall certain days of the week. The March meeting of the Music Teachers' Association presented Mr. Babcock in a group of songs, accompanied by Edith Chapman, who is also of the New England Conservatory. The instrumental part of this program was given by Charles Demorest and J. H. Stamm, who gave several numbers for two pianos. Mr. Babcock was one of the soloists presenting the April "ladies' night" program of the Gamut Club. The others were Mildred Langworthy, soprano; Mario Vitetta, violinist, and Lillian Ammalee Smith, pianist. The Gamut Club program follows:

Selections.
Gamut Club Tri-Quartet.
Piano—
Mazurka.....Leschetizky
The Two Larks.....Leschetizky
Nocturne No. 2.....Chopin
Rondo Capriccioso.....Mendelssohn
Lillian Ammalee Smith.
Baritone—
Marine.....Lalo
Il neige.....Bemberg
In Picardie.....Foote
Thou Art to Me.....Chadwick
Arthur Babcock.
At the piano, Edith June Chapman.
Violin—
Zigeunerweisen.....Sarasate
Meditation de Thais.....Massenet
Mario Vitetta.
At the piano, Mary Chandler-West.
Soprano—
La Chanson des Baisers.....Bemberg
Verdionettes.....Weckerlin
Song of Provence.....Dell'Acqua
Mildred Langworthy.
At the piano, Mrs. Phillip Ray.
JANE CATHERWOOD.

Witek Pupil's Success at Von Ende School.

Julius Friedman, of Boston, gave a violin recital in New York at the Von Ende School of Music, May 5, playing the program printed last week in THE MUSICAL COURIER, and assisted by the Bach class and the Von Ende Violin Choir. Friedman's first number was the difficult Tartini "Devil's Trill," played from memory (with Mrs. Witek at the piano), in which the clear tone and broad technic of the violinist triumphed over all difficulties. Then he played the Couperin "Chanson Louis" in charming, graceful fashion; and Brahms' "Hungarian Dances" had in them much subtle expression and varying moods. The Bach class (six boys) distinguished itself by playing the Bach chaconne in unison, with piano and organ accompaniment; the speed of the lads in the prelude in E was remarkable. Weber's "Jubel" overture closed the concert, the Von Ende Violin Choir of a score or more players uniting in this with vigorous rhythmic sweep, under the direction of Mr. Von Ende. Edith Evans was at the piano and Hans van den Burg at the organ.

May 10, eight advanced pupils of the piano department of the Von Ende School (A. R. Parsons) united in a program of modern piano pieces, Bach preludes and fugues being the one exception. The way these pupils played an Arensky intermezzo, Rubinstein's etude ("On False Notes") or his big study in C, a Chopin study in thirds, or the "Revolutionary Study," and the Liszt rhapsody, No. 14, was unusual, brilliant technically, and musically warm. The three girls who appeared were Louise Pfeil, Muriel Coulson and Aida Dolinsky; the five youths were J. Stanley Hooper, David Proctor, Philip Feinne, Maximilian Kotlarsky and Maurice Redderman.

The next concert by pupils is scheduled for Saturday afternoon, May 17, at 2.30 o'clock, when pupils of Hans van den Burg, Louis Stillman, Edith Evans and J. Frank Rice will play.

Activities at McKendree College.

At the third annual director's gold medal contest held in McKendree College Chapel, April 28, 1913, the following were the contestants: Amy Turner, Mayme Griffith, Edith Dennison, Ruth Kittle, Bertha Webb, Nelle Dee, Ethel Morgan, Ethel Morgan, assisted by Clio Quartet, Emilee Sonnen, reader; McKendree Male Quartet, double quartet.

The following was the program:

Spring Dawn.....Mason
Last Smile.....Miss Turner.....Wollenhaupt
Legende.....Miss Griffith.....Mohring
Valse Chromatique.....Clio Quartet.....Godard
Mazeppa.....Miss Dennison.....Strelezki
Gwen's Canyon.....Miss Kittle.....Ralph Conner
Kammenoi-Ostrof.....Miss Sonner.....Rubinstein
If I Were a Bird.....Miss Webb.....Henselt
De Coppah Moon.....Miss Dee.....Shelley
Cracovienne.....McKendree Male Quartet.....Rubinstein
Concert waltz in D flat.....Ethel Morgan.....Wienawski
Good-night.....Ethel Morgan.....Parks
Clio and McKendree Male Quartets.
Serenade, op. 34.....Liedling
The pieces played by all contestants, learned without assistance.

A piano recital was given by Bertha Webb, 1914, in McKendree College Chapel, on the evening of May 10, 1913, and one by Fern Shafer, 1913, in the same place on the evening of May 12, 1913. Both pianists played entirely from memory and with great success.

Wagner Festival in Newark.

A memorial festival in honor of the one hundredth anniversary of the birth of Richard Wagner will be the attraction for music lovers of Newark, N. J., tomorrow evening, Thursday, May 15, at the Shubert Theater. The principal soloist will be Johanna Galski. Emil Hofmann, a local baritone lieder singer, will appear, and sixty members of the Metropolitan Opera House Orchestra will also take part.

A Mile from Heaven.

While in Texas, on her recent Southern tour, Florence Austin, the violinist, met with many amusing experiences. One day, while practising, she observed a pickaninny listening most intently with eyes as big as saucers. After she had finished her work she asked the boy if he liked music. "Ah cert'n'ly does," replied the enthusiastic listener, "I've been jest a mile from Heab'n."

Beethoven's ninth symphony ended the season for the Hamburg Philharmonic Orchestra, under Siegmund von Hausegger.

NEW ORLEANS MUSIC.

New Orleans, May 8, 1913.

John Powell, pianist, was heard in a recital at the Grunewald Convention Hall, and made a very favorable impression. His playing was characterized by virility and charm. As an interpreter of Chopin he made his strongest appeal.

The fifth and final concert of the Philharmonic series was held last Monday evening in the presence of an immense audience at the Athenaeum. Johanna Galski was the attraction. Her program included songs by Schumann, Schubert, Franz, Brahms, Strauss, MacDowell, all of which were well sung, but in the Wagner selections, "Elsa's Traum," "Dich Theure Halle" and the "Cry of the Valkyrie," the songstress proved that she is at her best in operatic numbers. Madame Galski was given a cordial reception.

Enrico Leide, cellist, and Mrs. William Specht, pianist, gave an ensemble recital yesterday at the Newcomb School of Music. Mr. Leide is an accomplished musician, as is also Mrs. Specht, who, as Anita Socola, often delighted local audiences. The program consisted of the Beethoven Sonata III in A major and the Richard Strauss sonata in F major, both of which were played beautifully. More ensemble playing by these two artists will be awaited with interest.

The Whitworth College of Brookhaven has announced three recitals as follows: May 8, piano recital, by Marie Meek, pupil of Lois Wadsworth Cooper; May 12, piano and vocal recital by Lena Decell, pianist, pupil of Elizabeth McVoy, and Pink Elise McCalip, soprano, pupil of Lucy Irwin Shannon; May 16, piano recital by Mary Ellis, pupil of Elizabeth McVoy.

HARRY B. LOEB.

Anna Case Scores Another Success.

After having delighted and charmed her compatriots down at Trenton, N. J., last Monday, Anna Case, of the Metropolitan Opera Company, hurried to Syracuse, N. Y., to take part in the big Central New York Music Festival—both afternoon and evening concerts—Wednesday, May 7, when she won what undoubtedly proved to be the greatest success of her entire career.

In the afternoon she sang the big aria from "Norma," "Casta Diva," to which she had to add two extra numbers after numerous and insistent recalls.

The evening concert first brought Miss Case in the duet from "Carmen," with Riccardo Martin, which had to be repeated; then her solo of the evening, "Charmant Oiseau," from Felicien Davids "Les Perle du Brazil," for which the 3,000 and more people present gave her a real ovation, and nothing would satisfy them until she had responded with three extra numbers and answered recall after recall, besides being showered by flowers from the ladies in the chorus.

Miss Case unquestionably proved the big surprise of the whole festival; considerable had, of course, been expected of her, but no one seemed prepared to find her so fine an artist. The Syracuse press lauded her art and her beauty, the following being only a part of the praise she received:

TRIUMPH OF ANNA CASE CONTINUES.

YOUNG METROPOLITAN SOPRANO CAPTURED CITY IN AFTERNOON AND CLINCHED HER CONQUEST IN THE EVENING.

Miss Case captured Syracuse without firing a gun, that is to say before she had sung a note. She is a young and beautiful woman, with a winning platform manner. Her voice is in accord with her appearance. Not a tremendous organ, it is rich and fresh and accurate to the middle of the note. The ease with which the singer produces it attests splendid training. . . . It is a pure delight to hear her sing, if only for the quality of her tone. But she is no mere cultivated larynx. Her interpretation from the air from "Norma" was real art, as was the lieder work in her encores. For the second one she sat down at the piano and gave us "Annie Laurie." It took a young goddess with a golden voice to carry that off successfully.

Miss Case was given an ovation when she appeared, and her solo number, the familiar "Charmant Oiseau" of David, brought down the Arena. It is a favorite with sopranos of coloratura ability and with their audiences. She was made to sing three encores, the first of which was a song of Chopin's, not often heard from the concert platform. There were no flowers for Miss Case except the buttonhole carnations which the black-and-white section of the chorus showered upon her.—The Syracuse Herald, Thursday evening, May 8, 1913.

3,000 AT ARENA PAY HOMAGE TO GREAT ARTISTS.

ARTISTIC TRIUMPH SCORED AT THIRD CONCERT OF MUSIC FESTIVAL.

MARTIN AND CASE ACCLAIMED.

Cheers Resound through Auditorium as Songs Are Ended.

Miss Case is a singer of great ability. She captivated her audience last night more than any artist who has sung here since Alma Gluck. She is exceedingly artistic and she possesses a voice of magnificent range and certainty. Her high notes are really high and she takes them with perfect ease.

Her singing does not show the slightest sign of effort at any time, and some of the effects produced in her aria from David's "Les Perles de Brazil" were remarkable. There are many exciting things about this "Charmant Oiseau" aria, and Miss Case was equal

to them all. This number resulted in an ovation for the young prima donna. She responded with numerous well chosen encores.—The Post-Standard, Syracuse, N. Y., Thursday morning, May 8, 1913.

High tide in the artistry of the musical festival came last night at the Arena when the vast audience, inspired by fine renditions of the best vocalism, demanded and were given triple encores by such finished artists as Anna Case, the youngest and most beautiful grand opera soprano, and Riccardo Martin, the famous tenor of many big operatic nights.

Miss Case, who was new to Syracuse music lover, took her audience by storm with her "Casta Diva," and was forced to give three encores before she was allowed to go. Her last number was "Annie Laurie," for which she played her own accompaniments.—Journal, Syracuse, N. Y., May 8, 1913. (Advertisement.)

Albert Spalding in Venice.

The accompanying picture shows the noted violinist, Albert Spalding, and his accompanist, André Benoist, en-



ALBERT SPALDING ON THE GRAND CANAL.

joying comfortable recreation on the Grand Canal in Venice. Mr. Spalding is the gentleman on the right.

The Misses Mixer Give Dolls' Opera.

The musicale and miniature dolls' opera and play of "Cinderella," in four acts, by Jules Massenet, which was given by Marie Mixer and her sister, Lillian Mixer, at the Providence (R. I.) Opera House, April 18, was so complete a success that it was repeated on the afternoon and evening of April 19. The program and some press opinions follow:

Mezzo-contralto solo.	Marie Aline Mixer.
Children songs	Snubbed.
	The Lonely Road.
	Sparrows.
	Comparison.
	Sweet Pea Ladies.
Reading, Mary Cary	Lillian B. Mixer.
Whistling solo, Humoresque	Marie Aline Mixer.
	"CINDERELLA."
Cendrillon	Maggie Teyte
Madame de la Haltiere	Louise Berat
The Prince	Mary Garden
The Fairy	Jennie Dufau
Noemie	Mabel Reigelman
Dorothee	Marie Cavan
Pandolfe	Hector Dufranne
The King	Henri Scott
Premiere Danseuse Etoile	Rosina Galli
	General musical director, Selected.
	Stage directors, Misses Mixer.

Act I—The home of Cendrillon (the departure for the ball).
Act II—The Court Ball.
Act III—Scene I: The home of Cendrillon (the return from the ball).
Scene II: The fairy oak tree.
Act IV—Scene: The Court of Honor (Cendrillon's glass slipper).

The curtain rose on a miniature stage with appropriate setting, revealing the home of Cendrillon at the departure to the ball.

The court ball followed, and the feature dances in this scene were exceptionally clever, and the toe, clog and ballet dances and performances of the trick clown called forth especial applause.

The third act was a repetition of scene one on the return from the ball and the fairy oak tree as scene two, act four, the court of honor where the Prince finds the owner of the glass slipper.

The solos were sung by Marie Aline Mixer and dialogue was introduced when necessary to carry on the story.

The play was preceded by a musicale with the following numbers: Mezzo-contralto solo, Marie Aline Mixer; children's songs, Gaynor; "Snubbed," "The Lonely Road," "Sparrows," "Comparison," "Sweet Pea Ladies," Marie Aline Mixer; monologue, "At the Photographer's," Lillian B. Mixer; whistling solo, "Humoresque," Dvorak, Marie Aline Mixer. The last number was unusually well given, the tone of the soloist resembling closely the note of a bird, especially in the higher register.—Providence Journal, April 19, 1913.

The tale was delightfully unfolded from beginning to end, and during the court ball scene several clever feature dances were introduced, the dolls personating Earl Reynolds on roller skates, Gabbi in her wonderful diamond dress, Bessie McCoy, Nellie Donegan, Rosina Galli, the dancer, and others.

The story of the finding of the glass slipper by the Prince and his search for its owner and the final culmination of the tale was told with such charm by the voices behind the scenes as to make its appeal to childhood, youth and mature age alike.—Providence Tribune, April 19, 1913. (Advertisement.)

OBITUARY

Mrs. Hugo Mansfeldt.

Mrs. Hugo Mansfeldt, the well known pianist and wife of Hugo Mansfeldt, the San Francisco piano pedagogue, died recently in Algiers, where she had gone in quest of health.

Mrs. Mansfeldt's death was a great shock to the entire Pacific Coast musical fraternity.

Robert Loudon.

Robert Loudon, father of Jennette Loudon, the Chicago pianist, died last week at his residence in Bloomington, Ill., at the age of eighty years. The late Mr. Loudon was one of the pioneers of Bloomington, and is survived by a widow, two daughters and several sons.

DES MOINES MUSIC FESTIVAL.

Des Moines, Ia., May 8, 1913.

The long awaited Dr. M. L. Bartlett's Fourth Annual Music Festival—so called for the reason that he is the founder and inspiring force—has come and gone, but the memories of it linger with us still. Every condition found success; the day was an ideal one, the sun shone, the trees were putting forth their blossoms, the birds were singing their sweetest songs, and the great auditorium of the University Church beautiful for the situation.

The festival was given by the Chicago Symphony Orchestra (founded by Theodore Thomas), Frederick Stock, conductor, and the soloists were: Florence Hinkle, soprano; Rosalie Wirthlin, contralto; Lambert Murphy, tenor; Henri Scott, basso, and Ralph Lawton, pianist. Added to these on the evening program were the singing of the Women's Club Chorus of 100 voices, Grace Clark-De Graff, soprano, and Genevieve Wheat-Baal, contralto; Dean Holmes Cowper, conductor, gave an unusually fine performance of Grieg's "At the Cloister Gate," under the direction of Mr. Stock. The playing of the orchestra was surpassingly great and near perfect in all that goes to make up the whole substance of ensemble and interpretation. Because it is so well known we will not presume to offer anything further than what has been already said a thousand times—a word as to the purely orchestral numbers is sufficient. In the afternoon were heard the overture, "Fingal's Cave" (Mendelssohn), Schumann's fourth symphony, and the "Caprice Espagnol" by Rimsky-Korsakoff. Rosalie Wirthlin sang "Amour; Viens Aider," from "Samson and Delilah," with a wealth of tone and breadth of style that gave universal satisfaction. Henri Scott sang the noble aria from Weber's "Euryanthe," in a rich, full, resonant voice and dignified style; both were encored. Ralph Lawton, head of the piano department of the Drake Conservatory of Music, and a product of Lhevinne, played the great B minor concerto of Tchaikowsky, with orchestra. It was a great undertaking on the part of a local pianist, but his many friends believed in him and had long felt that it was time that the door of opportunity was opened to him. Mr. Lawton met the occasion bravely and came out with flying colors, winning great praise from Conductor Stock, orchestra members and audience.

As great as was the afternoon concert, the evening was more tempting. The program opened with the "Carneval" overture of Dvorak, brilliantly played, and was followed by the aria from "Louise," sung by Miss Hinkle. Mr. Murphy's fine voice and singing of the "Prize Song" from "Die Meistersinger" were unusually fine. The enraptured audience brought him out time and again, until he finally sang an encore, which he was obliged to repeat. The orchestra gave a beautiful interpretation of MacDowell's "Woodland Suite." Part second was devoted wholly to Wagner in recognition of his centenary; it opened with the "Bacchanale" from "Tannhauser," followed by the "Ride of the Valkyries," "Voices of the Forest," "Siegfried's Death" music, and closing with the "Prize Song," sung by Mr. Murphy, and the "Meistersinger" overture. The festival was a great artistic success, as well as a financial one, for no assessment on the guarantee fund was found necessary.

Dr. Bartlett has re-engaged the orchestra and Conductor Stock for the fifth festival in 1914.

CAROLINE YOUNG SMITH.

Chicago Contracts.

Charles Dalmores has been engaged for twenty-five appearances with the Chicago Opera Company next season; Campagnola, of the same company, will sing forty times.

At the Königsberg Opera: "Kuhreigen," "Stella Maris," "Königskinder," "Lohengrin," "Meistersinger," "Tannhäuser."

PAVLOWA'S COMING TOUR.

Anna Pavlova, the dancer, has been booked solidly for six months in the United States and Canada next season, two hundred and twenty-four performances having been arranged, an average of nine a week. Then follows the announcement that after she has swept this continent Pavlova will circle the globe on the most extensive and important tour ever undertaken by a star. Both these announcements are interesting in themselves. Behind them is a story of much greater interest, a story illustrating that one man has accomplished what to most men would have been an impossibility. It shows how much depends on the man. In this case he is Max Rabinoff.

To begin with there is readable inside history in connection with Pavlova's American tour. It is not generally known that she is said to have refused a cash offer of \$220,000 clear from one manager for twenty-five weeks in this country next season. She is reported to have said in reply that she preferred to remain in Europe, where she has a popularity that is beyond conception in the United States.

Suddenly she decided on a big thing—a tour of the world as a finish to her professional career. This is the first public mention of the fact that Pavlova has decided to retire at the expiration of a definite period. At the conclusion of the world tour she will, it is reported, give up dancing. She is very wealthy, so it is claimed.

Having made up her mind to a course, Pavlova cabled for Mr. Rabinoff to come to her in England. He had no positive idea of the nature of her errand. He met Pavlova by appointment at her English home, "Ivy House," on March 20 last. She disclosed her plans, and asked Mr. Rabinoff to become managing director of her American and world tour. Until that hour it was not positively known that Pavlova would come to America next season, and there had been absolutely no hint of her world tour scheme. Mr. Rabinoff did not falter, but first consulted Daniel Mayer, Pavlova's European representative, with whom he entered into arrangements for the project. Next the cables were kept busy, and a fast steamer brought Mr. Rabinoff back to New York, where he arrived on March 28, when the first detail work was begun for Pavlova's tour of this country and the globe. In less than six weeks the American tour was booked. Not only was the time filled, but Mr. Rabinoff obtained for the Pavlova engagements throughout the country guarantees said to exceed a quarter of a million dollars. This, in addition to booking made on a percentage basis with certain other managers.

Meantime cables and personal emissaries were rushed for further ends. Mr. Rabinoff hastened representatives to Havana and to Central and South America. A corps of Spanish and Portuguese writers was employed at the New York office to conduct correspondence with the leading opera houses of Central and South America. Australia, New Zealand, Japan, China and South Africa were likewise communicated with, and here Mr. Mayer's London office co-operated, so that progress was made to a point that makes certain the world tour for Pavlova.

All this in six weeks! An American tour completed and a world tour arranged in forty-five days! A theatrical manager putting out the usual play begins his bookings a year in advance.

J. Charles Kunz Plays in New York.

J. Charles Kunz, a pianist of ability, made a successful appearance in New York on April 28, when he played at the Waldorf-Astoria for the benefit of the Ohio flood sufferers, the affair being held under the auspices of the National Society of Ohio Women. Mr. Kunz began the concert by playing three preludes by Paul Corder. Later on the program he played a Debussy number, "En Bateau," followed by two études by Chopin. In all the selections Mr. Kunz revealed a clear technic and fine tone production. It is expected that he will be heard quite frequently in New York next season.

Gruppe's Plans for 1914.

Paulo Gruppe, the cellist, is planning for a tour of the entire Pacific Coast during the months of March and April, 1914. Mr. Gruppe will not go abroad this summer.

Janpolski's Success in the South.

Albert Janpolski, the Russian baritone, has scored another popular success in the South, singing at Charleston, Birmingham, Atlanta, Columbia and Thomasville, Ga.

Following are some of his press notices:

Janpolski carried off the honors of the evening by his excellent and sonorous voice, and, moreover, his personal magnetism gave the audience an insight into the soul of one of the many superior musical artists which far-away revolutionary Russia is producing at present.—*Charleston Courier-News*.

Undoubtedly Mr. Janpolski has one of the most glorious voices ever heard in this country. In the aria, "Eri Tu," from "The Masked Ball," he was encored and applauded time and again. The

distinguished Russian baritone added to his already international reputation by his singing here tonight.—*Columbia, S. C., Record*.

Albert Janpolski provided a unique treat in the singing in Russian of an aria from the Tchaikowsky opera, "Eugen Onegin."—*Atlanta Journal*.

Janpolski's program was a diversified and artistic one. Heavy chords blending into tones subtly sweet marked his interpretation



MR. AND MRS. ALBERT JANPOLSKI ON TOUR AT THOMASVILLE, GA.

of Dvorák's "Babylon," and he entered fully into the spirit of the magnificent aria from the opera, "Eugen Onegin," by Tchaikowsky, and Grieg's "Wasserlilie." The trio of Russian folksongs was well rendered, the rocking movement of the "Large Song," the reckless spirit of "The Cry for Freedom" and the varied turns of the "Dance Song" being brought out with rare skill.—*Birmingham News, Birmingham, Ala.* (Advertisement.)

Vera Barstow's Willimantic Recital.

Vera Barstow, the brilliant young violinist, who appeared as soloist with the Boston Symphony Orchestra at Cambridge, Mass., on Thursday evening, April 24, on which occasion she made a fine impression, gave a recital at Willimantic, Conn., Wednesday evening, May 7, when the following program was presented:

Sonata	.....	Handel
Concerto	.....	Mendelssohn
Andante. Finale.	.....
	.....	Von Kunits
Fantasia	.....	Camillo Horn
Concerto	.....	Paganini



VERA BARSTOW.

Sonata	.....	Beethoven
Preludium	.....	Bach
Hungarian Dances	.....	Brahms-Jochim
	.....	Von Kunits
Zephyr	.....	Hubay
Concerto	.....	Paganini
Sonata	.....	Handel
Concerto	.....	Wieniawski
Fantasia	.....	Camillo Horn
Ave Maria	.....	Schubert-Wilhelm

Sarabande	.....	Von Kunits
Zephyr	.....	Hubay
Russian Airs	.....	Wieniawski
Sonata	.....	Bach
Concerto	.....	Saint-Saëns
	.....	Sarasate
Barcarolle	.....	Spohr
Adagio	.....	Spohr
Witches' Dance	.....	Paganini

BALTIMORE MUSIC.

Baltimore, Md., May 9, 1913.

The Peabody Conservatory has produced practically the only music for the public of Baltimore this week. On Wednesday night, the Peabody Opera Class gave its annual performance of grand opera before a large audience, composed largely of Baltimore musicians and musical amateurs. This is the fourth season of these performances, and each year's production has showed decided improvement. The orchestra, especially, shows progress, and in Wednesday's night's performance it did delightful work under the direction of Harold Randolph, providing a well colored background for the singers, especially in spots such as the last act of "Faust," where earlier themes of the opera are interwoven with the demented ravings of Marguerite, bringing in most beautiful pianissimo effects. The evening opened with a scene from the first act of Verdi's "Un Ballo in Maschera." Oscar H. Lehmann, as Riccardo, did excellent work; his singing was artistic and his acting easy and natural. Ethel Henderson Thompson, as Ulrica, had a good opportunity to display her fine contralto voice of wide range. Emily Diver, with the small part of the page, made a good impression; she has a soprano voice of beautiful quality. The trio composed of Riccardo, Ulrica and Adelia (sung by Nellie A. Norris) was one of the most beautiful parts of this act. The second section was part of the second act of Weber's "Der Freischütz." Agatha was sung by Sara Williams, who has a rich, warm soprano; she started out rather diffidently, but developed a splendid climax toward the end of her aria, "Wie nahe mir der Schlummer," and finished the act in good style. Anne was sung by Louise Randolph, and Max by James M. Price. "Faust," which was the best of the three excerpts, might be said to have had an all star cast, as the singers, with one exception, are well known in church and concert work. This exception was a young singer named Taylor Scott, who sang Valentine admirably; Mr. Scott has a rich, mellow baritone of much promise, and he is, in addition, a good actor. Felix McNally did good work as Faust. One wonders why the heavy bass role of Mephistopheles was given to a baritone, but, in spite of the handicap of some of the very low notes, the beautiful voice of William G. Horn gave a great deal of pleasure. Mr. Horn has a powerful baritone, of good quality. The honors of the evening were carried by Eleanor B. Chase as Marguerite. She sang the poison scene with fervid abandon, her voice rising with ease to meet the call of the ever-rising modulations of the famous trio.

The conservatory has already given two of its annual exhibition concerts, and the third will take place Friday evening, May 9. The program is as follows:

Chorale, for organ	.....	Karg-Elert
	.....	Morris Holmes (baritone).
Piano concerto in D minor (last two movements)	.....	Bach
(With accompaniment of a second piano.)	.....
	.....	Mona Jelliman (Washington).
Romanza Appassionata, for violin	.....	Papini
	.....	Aaron Kramer (Baltimore).
Aria from Samson and Delilah, for alto	.....	Saint-Saëns
	.....	Paula Gilles (Switzerland).
Arabesque	.....	Leschetizky
Intermezzo, for piano	.....	Leschetizky
	.....	Thomas W. Larimore (St. Paul, Minn.).
Cello Concerto (first movement)	.....	Eckert
	.....	Roland Gminder (Baltimore).
Toccata in C, for piano	.....	Schumann
	.....	Rose Marie Barry (Baltimore).
Theme with variations in C sharp minor, for organ	.....	Bosai
	.....	Imogen Rothel (Baltimore).
Aria from The Fall of Babylon, for tenor	.....	Spohr
	.....	John L. Wilbourne (Baltimore).
Jardin Sous la Pluie	.....	Debussy
Rigoletto Fantasia, for piano	.....	Verdi-Liszt
	.....	Andrik Kavoukdjean (Constantinople).
La Fleurie	.....	Couperin
Canzonetta, for violin	.....	D'Ambrosio
	.....	Israel Dorman (Baltimore).
Aria from Robert le Diable, for soprano	.....	Meyerbeer
	.....	Emily H. Diver (Baltimore).
Piano concerto in D minor (first movement)	.....	Rubinstein
(With accompaniment of a second piano.)	.....
	.....	Adolph Torovsky, Jr. (Annapolis).

The fourth exhibition concert will take place on Friday evening, May 16.

"The Creation" is to be given on the last Sunday in May by the choir of First Methodist Church, under the direction of D. Merrick Scott, choirmaster and organist. Mr. Scott has worked his way up until he is well and favorably known in Baltimore as a good organist and a progressive and ambitious choirmaster. His choir gives several cantatas and oratorios each season, drawing crowded houses.

D. L. P.

Persinger Has Humorous Experience.

"I am tremendously proud of my own country," declared Louis Persinger, the young American violin virtuoso, just before he sailed for Europe at the close of his first ocean tour of his native land.

"Except for a few visits home, I have lived abroad ever since I was a little chap, and I did not realize what a marvelous place America is. Not only topographically and commercially, but musically, it is a nation to be reckoned with. Even in the little towns I was impressed by the quality of the public taste and the keen appreciation for



LOUIS PERSINGER.

the best in music. There is not quite so much discrimination as yet, of course, as in European cities, but the right instinct is there and only needs developing.

"In traveling about this year I believe I have solved one problem that has long bothered me—and that is, what becomes of all the talented music students. Such thousands and thousands of Americans flock to the leading European music centers, remain there studying for a time, and then, with comparatively few exceptions, disappear. No one seems to know why or where, but they are rarely heard of again. Now I know! They go to the smaller cities and towns of the United States, settle down and teach, drill student orchestras, organize musical clubs, and let their own careful training lift the musical standard of the entire community. They are real pioneers, and must be considered as largely instrumental in making this a music loving and music knowing nation.

"It is amazing the number of ambitious music students there are at present in this country! I was asked to hear any number of them to play, and pronounce a verdict, at every stop. Two or three were exceptionally gifted youngsters, too. And what autograph fiends girls can be! I wish I had kept count of the number of times I have signed my name on programs, photographs, fans and in books this year. In Dresden there is a sort of 'Prevention of Cruelty to Artists' society which places a charge upon any autograph requested! I fancy the members don't have as many such demands as they used to. Wouldn't it be funny, though, when a pretty girl asks you to sign a photograph to reply coldly: 'Yes, I will do it for fifty cents!'" Persinger laughed a hearty boy's laugh at the picture. Then growing serious again, he went on:

"There is one objection I would like to register, however, and that is in regard to the concert halls. Why is it, do you suppose, that American architects all seem possessed with the idea that the broad, shallow hall is the best? It seems to me self evident that the best tonal effect is lost by this plan. The European hall is long and narrow and the acoustics are invariably excellent."

After a few moments' discussion of this point, the young artist was asked if he had met with any humorous experiences on the trip.

Persinger's fine face lighted up. "Oh, but didn't we just? There was the gushing girl who said I played Beethoven's 'Mignonette' 'perfectly lovely,' and the newspaper critic in a Southern town who wrote that my playing might not be as 'classical' as Ysaye's, but it was more enjoyed by the audience; and the one in the West, who said I had a 'wonderful technic, producing tones from deep viola to the lightest and daintiest of capriccioso.' Then another wrote of my 'mood ranging anywhere from the G string to playing up near the bridge, prestissimo.'"

"In one small town, I mentioned to the local manager that my violin was over two hundred years old. He scratched his head a minute and then whispered: 'Well, say, young man, don't say anything about it, and maybe the audience won't know the difference.'"

"It did not seem so funny at the time, but one of the most humorous experiences we had was in getting to Fargo to play our engagement there. This occurred at the time of the flood disasters, and trains could not be depended on. We missed the necessary connection and instead of reaching our destination early in the day, it was past time for the concert to begin when, tired and hungry, we dropped off the train. There wasn't a soul to meet us, and we had no idea where the recital was to be given.

We made inquiry and were directed to a hall, which proved to be already well supplied with amusement, though it was of a 'variety' order. Then we hunted up the hotel, and fortunately some ladies recognized me and told us where to go, urging us at the same time to hurry, as the audience had been sitting there waiting for some time. We had not been able to get a bite to eat since breakfast and were ravenous, but could not do more than cast longing eyes at the dining room as we hurried to the concert hall. Our arrival was announced by the relieved management, and the audience patiently waited another quarter hour until we could change into evening clothes. That was a dear audience, though, and I shall always remember it. Instead of being cross, they were as responsive and enthusiastic as could be, and it was a genuine pleasure to play to them.

"But speaking of funny things, I heard a choice story in another town. I cannot remember just where. It seems there is a symphony orchestra in the place, and the manager is a woman whose chief favorite in the orchestra is the harpist, Signor ——. She has the utmost faith in his ability as an artist, and when the director complained that the orchestra needed a bassoon player and an oboist, the lady thought a moment and then exclaimed in triumph: 'Why, I am sure — can play them on his harp!'"

Under Martial Law.

A certain South American general had a delicate ear for music. One of the revolutions common in his country made the inauguration of a new president the order of the day, and the post of master of ceremonies devolved upon this general ex-officio as governor of the capital city. The ceremonies were imposingly planned and successfully performed except in one detail. The military band, the President's Own, played vilely out of time and tune.

When the parade was over the general in a fine frenzy ordered the entire band under arrest. Useless to explain to him that the musicians to the president were not subject to the rigors of martial law. In vain the lamentations of two score "professors," mostly Germans and strays from the East of Europe hopelessly puzzled and dismayed at not being allowed to go home to dinner. The general was a martinet and a connoisseur, and he had heard his favorite marches murdered to the blare of trumpets. He was adamant. To the guard house the professors were marched, and in the guard house they remained for the entire night. They were only released in the morning upon the personal intercession of the new president, who desired to have them play in the plaza for the entertainment of the citizens.

"Oh very well," said the general (or whatever is the Castilian equivalent), "since you, my president, ask it and since it is understood that they play for the citizens. They are not fit to play for soldiers."—New York Evening Post.

Ottillie Metzger in Bayreuth.

This interesting snapshot of the great contralto, Ottillie Metzger, and Siegfried Wagner was taken at Bayreuth,



OTTILLIE METZGER AND SIEGFRIED WAGNER IN BAYREUTH.

where Madame Metzger's Waltraute was proclaimed the greatest, with the exception of that of Schumann-Heink, that was ever witnessed at the Wagner festivals.

"Comin' Thro' the Rye."

The accompanying picture depicts Christine Miller, the noted American contralto, and Edith Chapman-Gould, soprano, in graceful out of door pose at Hartsville, S. C.

Miss Miller made a deep impression at the Coker College festival, held recently at Hartsville, and was immediately asked by the management for a return date. In this connection it might be stated that return engagements are quite the usual procedure in Miss Miller's case as, may be noted by a perusal of the appended press notices concerning her fifth consecutive engagement with the In-



"COMIN' THRO' THE RYE."

Christine Miller and Edith Chapman-Gould snapped at Hartsville, S. C.

dianapolis Maennerchor, which organization is already negotiating with Miss Miller's management for a date next season:

Christine Miller, contralto, who appeared as soloist for the fifth consecutive season at the Maennerchor last night, has afforded her audience a rare opportunity to note, from year to year, the development of an artist. Every time she has sung here her work has been better than before. Her voice, always pleasing, has become rounder and richer, and her chest tones have taken on a completeness and perfection gratifying to her listeners. With the exception of the encore songs, her offering was entirely in the realm of the German lieder singer. To her own mind, as well as to her audience, the "Von Ewig Liebe" (Brahms) was not only the greatest song of the evening, but the best of her repertory. It was preceded by "Nachtigall," also by Brahms, and the two were superbly sung. With all the charm of beautiful tone quality, it was no wonder the audience gave it applause, after an instant's quiet, that showed how much it was liked.—News, February 29, 1913.

The concert given last evening for the benefit of the members of the Maennerchor proved one of the most enjoyable events of the season for the simple reason that Christine Miller of Pittsburgh was the soloist. Miss Miller has been a favorite on Maennerchor programs for several seasons and her work always measures up to that artistic standard which is quite in keeping with the traditions of that organization.—Star, February 29, 1913. (Advertisement.)

Pupils' Recital at Columbus.

Pupils of Thomas S. Callis gave a song recital at the Normandie Hotel, Columbus, Ohio, on Thursday evening, May 8, the following program being rendered:

Sunset	Buck
The Vagabond	Thayer
Only a Rose (Jbelum River)	Finden
Alfred Schwarz.	
Ich gann's nicht fassen, Ich glauben	Schumann
Gieb Mir dein Herz	Hermann
The Birth of Morn	Leoni
Millie Koerner.	
With Verdure Clad (Creation)	Haydn
Vissi d'Arte (La Tosca)	Puccini
Wenn die Rosen Blühen	Reichardt
Lauretta Schmidt.	
I Arise from Dreams of Thee	Huhn
Orpheus with His Lute	Manney
Louis McCardle.	
O Don Fatale (Don Carlos)	Verdi
Invocation to Eros	Kursteiner
The Temple Bells (Indian Love Lyrics)	Finden
Ruth Immel.	
Come to the Garden, Love	Salter
Perhaps	Forster
The Bird of Love Divine	Wood
Margaret Bergin.	
Morning Hymn	Henschel
Mother o' Mine	Tours
Lift Thine Eyes	Logan
William Church.	
Vittoria Vittoria	Carriseimi
An Exhortation	Cook
The Sea Road	Wood
Leroy Taylor.	
Flora's Holiday (a cycle for four voices)	H. Lane Wilson
Miss Schmidt, Miss Immel, Mr. McCardle, Mr. Taylor.	

Sorrentino Engaged by Rubinstein Club.

Umberto Sorrentino, who is rapidly becoming favorably known as a singer of Italian songs and arias, has been specially engaged by the Rubinstein Club of New York for one of its concerts, in November, 1913. He is featured by Manager Annie Friedberg as her only concert tenor, in a group of four leading Metropolitan Opera artists, with Urlus, opera tenor.

MALWINE BRÉE, OF VIENNA.

Of the many, many pianists—and it can be truly said "their name is legion"—who have journeyed to Vienna in years past to benefit from the instruction of the world's best known piano pedagogue, Prof. Theodor Leschetizky, there is surely not one that needs to be told who Malwine Brée is; and to hundreds of others, both in America and Europe, who have never been in Vienna, she is known through her excellent book, "The Groundwork of the Leschetizky Method."

This year Madame Brée is able to celebrate a unique anniversary, nothing less than the completion of a quarter of a century as associate teacher and first assistant to Prof. Theodor Leschetizky. With characteristic modesty Madame Brée would have been content to let the occasion pass without special notice of any sort, and it is only at the special request of Professor Leschetizky himself that the congratulatory letter which he wrote her is published herewith.

Aside from her work as assistant to the famous master, Madame Brée, as independent teacher, stands at the head of her own school, which was founded several years ago.

This institution is under the special patronage of Professor Leschetizky, who superintends the final examinations.

Besides Madame Brée's own work with advanced scholars, the large number of pupils requires the assistance of two other teachers, former pupils of the head of the school, who devote their entire time to instruction. Needless to say, it has met with splendid success. At the time of the founding of this school the Vienna authorities paid a well deserved compliment to Madame Brée by waiving the usual examinations which every principal is compelled to take before a license is granted to open a private school of any sort in that city.

It goes without saying that the friends and pupils of Madame Brée—and it is astonishing how many of the most prominent concert pianists of the day are among her former pupils—extend their heartiest congratulations to her on this, her silver teaching anniversary, and their best wishes for a happy continuation of her eminently successful work, both as Professor Leschetizky's associate and as an independent teacher.

The letter of Prof. Theodor Leschetizky to Malwine Brée is as follows:

TELEGRAPH-ADRESSE
Wien, Währing.

Frau

Malwine Brée,

Wien, III.,

Radetzkystrasse 3.

Hochgeehrte Frau!

Ich kann Ihr 25jähriges Jubiläum als meine erste Assistentin nicht vorübergehen lassen ohne Ihnen zu sagen, wie diese Zeit so voll zielbewusster und erfolgreicher Tätigkeit gewesen ist. Nicht nur durch Ihr vorzügliches und weitverbreitetes Buch, sondern auch durch Ihren mit tiefem Verständnis geleiteten Unterricht haben Sie gewusst meine Grundeätze zur richtigen Geltung zu bringen. Auf dem Wege, den Sie Ihre Schüler führten, war Ihnen das künstlerische allein massgebend, und daraus entsprangen die Erfolge, welche Sie - wie kaum eine zweite - erzielten und erzielen. Und das nicht nur als meine Mitarbeiterin, sondern auch als selbständige Leiterin Ihrer Klavierschule, deren Patronat ich seinerzeit übernahm. Ich hatte dadurch die Gelegenheit auch Ihre selbständige Tätigkeit als Lehrerin hochzuschätzen und schöpfe daraus die Ueberzeugung, dass meine Art und Weise, das Klavier zu behandeln, auch bei Ihnen lebendig erhalten wird. Nehmen Sie den herzlichsten Dank für Ihre treue Mitarbeiterschaft von Ihrem Sie

hochschätzenden

Theodor Leschetizky

Translation of the accompanying letter:

Wien (Vienna), Währing,
Carl-Ludwigstrasse 42, April, 1913.

Frau Malwine Brée, Wien, III., Radetzkystrasse 3:

HONORED MADAM—I cannot let your twenty-fifth anniversary as my first assistant pass without saying to you how full of purposeful, successful activity (on your part) this time has been spent. Not only in your excellent and widely read book, but also in your teaching, conducted with deep comprehension, you have understood how to accord full value to the underlying principles of my system. On the way along which you have led your scholars, the artistic has been the sole standard, and from that fact came the successes which you—as scarcely another—have achieved and still achieve. And that not only as my associate but as independent leader of your piano school as well, the sponsorship for which I undertook. Through this I had the opportunity to form a highly estimable opinion of your work as an independent teacher and I am convinced that my way and manner of handling the piano will be kept alive in your hands. Accept the heartiest thanks for your faithful collaboration from one who values you highly.

(Signed) THEODOR LESCHETIZKY.

The Minneapolis School of Music.

Minneapolis, Minn., May 10, 1913.

Mary B. Smith, senior piano pupil of Kate M. Mork gave a graduation recital, Friday evening, May 9. The program was a representative one and included MacDowell's concerto in A minor. Miss Smith played with a large degree of repose and security, and her readings gave evidence of careful study and systematic guidance. She was assisted by Esther Gran, soprano, a pupil of William H. Pontius.

The school reception and dance will be given Tuesday evening, May 13.

A brief program was sung last Sunday, May 4, at the First Unitarian Church, before the Young People's Society, by twelve students from the public school music class, in charge of Mary L. Coffin. Esther Gran was the soloist, and those participating were Anga Onstad, Estelle Wolter, Grace Gunderson, Mauritta McPhee, Margaret Maddigan, Phyll Wolter, Judith Aus, Christine Rollephson, Ada Fiegel, Lillian Senn, and Mrs. L. D. Page.

A group of piano pupils of Wilma Anderson-Gilman will appear in recital Friday afternoon, May 16, at three

o'clock. Those who will appear are Estelle Wolter, Zita Bartholet, Agnes Moir, Gertrude Kalton, Gertrude Mitchell, Phyll Wolter, Ruth Johnson and Corene Dickey. They will be assisted by Paul Harrison, violinist, and pupil of Ruth Anderson.

Alice Ward Bailey lectured before the class in psychology on Wednesday. Her subject was "Thought and Thinking Related to Rhythm." The subject for next week will be "Thought and Thinking Related to Tone."

Madame Bergliot-Tillish, the New York contralto, who gave the regular recital Saturday morning, May 10, was enthusiastically received by a large body of students and friends of the school. Her program was made up of songs by the Norwegian composer, Edvard Grieg, and all were sung in the original text. Madame Tillish's interpretations were artistic and musicianly, and her voice is excellent in point of quality. Miss Mork again proved herself an accompanist of rare ability.

Dagny Gunderson, pianist, and pupil of Wilma Anderson-Gilman, played last week at the Trinity Lutheran Church and the Messiah Church.

Ellen Nye and Katherine McCormick, pupils of Charles M. Holt and Mary G. Kellett, of the dramatic department, will give their graduation recital in the school hall on Wednesday evening, May 14; they will be assisted by Mrs. Herbert Pendleton, pianist, and Ebba Sundstrom, violinist. Following is the full program: "Christinas Day" (Grace Richmond), Miss Nye; "Romance" (Rubinstein), "Rhapsodie Hungroise" (Liszt), Mrs. Pendleton; "The Mansion" (Van Dyke), Miss McCormick; "My Last Duchess" (Brown), "Little Blue Pigeon" (Field), "Invictus" (Henley), Miss Nye; "Romance" (Wieniawski), Hungarian rhapsody (Hauser), Miss Sundstrom; "Ye Banks and Braes" (Burns), music accompaniment by Mrs. L. D. Page, Miss McCormick; "Imph-m-Anon," Miss McCormick; "Mortification of the Flesh" (Dunley), Miss Nye. Marjorie Mecusker and Edna Hills, pupils of Charles M. Holt and Mary G. Kellett, read at Hawthorne School and at the Seward School, Tuesday and Friday of last week.

Mary G. Kellett's pupils at the Y. W. C. A., gave a pleasing performance of "Breezy Point," a three act comedy, at the Y. M. C. A. auditorium last Wednesday night.

Alice R. O'Connell, of the department of oratory and dramatic art, went to River Falls, Wis., last Friday night, to act as judge in a declamation contest.

Whitmer Pupil in Recital.

Friday evening, May 9, Mildred Weston, student of T. Carl Whitmer, of Pittsburgh, presented the program, published below, at the Pennsylvania College for Women. Miss Weston was assisted by Mrs. W. T. Stevenson, mezzo contralto, pupil of Charles Mayhew. Miss Weston is a young composer of distinctive powers. The works from her own pen are individual and attractive, and were highly acceptable to the overflowing audience present:

Sonata, op. 26.....	Beethoven
Andante con variazioni.....	
Rondo.....	
Etude, op. 25, No. 7.....	Chopin
Scherzo.....	Martucci
Gigue.....	Loelly
Miss Weston.....	
Irish Folksong.....	Foote
Romance.....	Mrs. Stevenson.
From a suite.....	Mildred Weston
Allegro quasi burlesca.....	Mildred Weston
Con sentimento.....	Mildred Weston
Humoresque.....	Mildred Weston
The Bird Song.....	Mildred Weston
Scenes from Old Ballads.....	Mildred Weston
Miss Weston.....	
Cradle Song.....	Brahms
In Summer Fields.....	Brahms
Mrs. Stevenson.....	
Rose Leaves.....	Mildred Weston
A Funny Little Dance.....	Mildred Weston
Children's Suite.....	Mildred Weston
A Story.....	
The Dance.....	
Sleepy Song.....	
The Clown.....	
The Knight.....	
Toccata.....	Mildred Weston
Miss Weston.....	

Merx Sings at Paterson.

In the Y. M. C. A. hall Friday evening, May 9, Hans Merx appeared as soloist with the Gruetli Männerchor, a Swiss singing society, at Paterson, N. J. Mr. Merx's selections consisted of lieder by Schumann and Schubert and a song by John Adam Hugo on a Swiss subject, composed especially for the occasion. Mr. Merx received a warm welcome and his rendering of Schubert's "Heimweh," a song depicting the sentiments of a Swiss wanderer and a decided novelty on American programs, was received with especial favor. The singer was compelled to respond to two encores, one a folk song in the dialect of Cologne, Mr. Merx's native town, with an accompaniment by Brahms, receiving such applause that it had to be repeated.

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—From an Editorial in "The Portland Oregonian"
of January 17, 1913

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In America, 1913-1914



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GREATER NEW YORK

New York, May 12, 1913.

May 7 fourteen advanced piano pupils of Carl M. Roeder united in a recital of chiefly modern compositions at The Engineering Society building, West 39th street. It is always the rule that the Roeder pupils play everything from memory, with tonal plenitude, intellectual grasp and warmth of delivery, and this evening was no exception to this rule. The way Edith Smedley, a youthful student played may be described as "charming." Ida Gordon, too, played with fascinating style, receiving much applause. Adolf Schutz was perhaps the star pupil, playing the first movement of Rubinstein's D minor concerto with virility and sentiment. Emilie F. Munroe played the first movement of the Mendelssohn G minor concerto with clearness and brilliance, and Alevia R. Lynch, who opened the program with the first movement of Saint-Saëns' G minor concerto, did so with solidity of touch, the florid passage coming out clean-cut and finished. All these works had a second piano accompaniment, furnished by Mr. Roeder, who must have been gratified with the stirring applause showered upon the young pianists. Those who follow the Carl M. Roeder programs note that certain names have appeared on them from three to six or more years past, showing the steady patronage this teacher attracts; the "butterfly student" is not welcomed in the Roeder studios. The Misses Lynch, Hampton and Schweitzer have been steady students, as has also Adolf Schutz. The others, who all deserve a good word, were Anna Crow, Helen Wittner, Martha Horwitz, Marie Wolf, Jessie Thoms, Adelaide Smith, Marguerite Koch and Olive C. Hampton. A large audience attended and the congratulations to teacher and pupils followed the concert, so full of fine music worthily played.

Caroline Powers, the youthful violinist, artist-pupil of Christiana Kriens, at Miss Mason's School, gave a recital at Rumford Hall, May 7, assisted by Mabel Empie, the soloist at Eighty-sixth street Church, at Park avenue. (Mr. Kriens is musical director there.) Miss Powers is a born violin talent; she plays with that fire and fluency not to be attained by sheer weight of practice, but which comes only to those blessed with a special gift for the most difficult instrument. She swings her bow with a dash, uses her left hand with a facility altogether unusual and which last year caused admiration at her Hotel Plaza concert. She played the Tchaikowsky concerto with a tone and technic, a dignity and assurance, altogether astonishing, winning two recalls and numerous flowers. Other pieces were three by Kriens, finishing with Sarasate's "Gipsy Melodies." Miss Empie's vocal quality is ingratiating, clear and true, and she sang with considerable style. Mr. Kriens played accompaniments of utmost value to the soloists and there was a large audience in attendance.

Columbia University student's of composition gave the annual "Composition Concert" at Mann Auditorium May 7, seven pupils, of whom three were young women, offering the results of their cultivation of the muse. E. King had two works for piano, E. Kilenyi three, for strings and ensemble; Miss F. A. Marsh, baritone and soprano songs; M. Silver, works for strings and cello solo, and F. A. Beidleman, L. Lincoln and Gladys Tallman one composition each. Of those heard by the present writer Mr. Kilenyi's music speaks most directly to the understanding and appeals to sympathy, for it has naturalness and melodiousness. King writes a good piano cantilene. Beidleman's music is more or less Schumannesque, his "Spanish Dance" for violin having appropriate character. Gladys Tallman is always musical; her lamented young brother, who died ten years ago, is remembered as highly gifted, both as composer and executant. All these showed the results of conscientious study and their works were heard with much interest, usually performed by the composers themselves, which made them doubly interesting. Professor Rubner commends the earnestness and faithful study of his pupils, who have many distractions, for some of them are pursuing degrees from their alma mater.

The quartet-choir of Central Baptist Church, under the direction of organist F. W. Riesberg, united in an "Operatic Concert," giving an hour of music, in the church parlors May 7. They first sang "The Miller's Wooing" by Fanning, a pleasing light selection. Tenor Henry Simmen sang a song by Allitsen with good taste and was warmly applauded. Harriet Barkley Riesberg, soprano, and Elizabeth Ehrigott, alto, united in the duet "The Gypsies" by Brahms, which was sung brilliantly. Mrs. Ehrigott followed with "O Love, Thy Help," by Saint-Saëns, sung with expression. Baritone Wallace Fuertth sang "To the Evening Star" by Wagner, with resonant tones, the violin music at the end, from an adjoining room, adding effectiveness to it; Bessie Riesberg played the violin. Harriet B. Riesberg's solo was Micaela's aria from

"Carmen," which she sang with the refinement and warmth of expression associated with all she does. She was a vision of loveliness in a white costume. The program closed with the sextet from "Lucia," arranged as a quartet, giving grand opera effect to the finish. Extra rehearsal is needed to prepare such a program, and the time and effort was willingly given by all concerned in it. The close attention on the part of the audience was gratifying to the singers.

Helene Bartenwerffer, the soprano (Mrs. John J. McGrath, of West 74th street), gave a musicale at Carnegie Chamber Music Hall a fortnight ago, in which her own delightful singing formed Part II of the program. The following seven pupils sang Lieder, songs and arias in Part I: Lucie Ermold, Elsie Shagelin, Olga Moore, Margot Steele, Sara Cassidy, Anna Biron and Madeleine Clark. Madame Bartenwerffer's own singing of a dozen German Lieder was hugely enjoyed, for her voice has beauty and she has charm of style and person, combined with tasteful attire. Wanda Segre, violinist, and Emil Rhode, accompanist, assisted. It is Madame Bartenwerffer's intention to re-enter next season the concert field, in which a few years ago she was a pronounced star, her name appearing frequently in these columns, in this department, written by the present scribe.

Moritz E. Schwarz's playing of the Bach G minor fugue is facile, clean cut, the themes all coming into their rightful prominence; his playing of Dubois' "Grand Chorus" is faithful, conscientious in interpretation, and indeed this is a characteristic of all he does. "Thoroughness" is the word for it; there is no slighting anything, for he has conquered the technic involved, leaving him to concentrate on interpretation. H. Brooks Day's effective "Allegro Symphonique" (not easy to play), closed the program, the foregoing referring to his noonday recital of May 7 at Trinity Church. Today at 12:30 noon, Robert J. Winterbottom plays the program printed in THE MUSICAL COURIER of May 7. Following is Mr. Schwarz's program for May 21: "Gothic Suite," by Boellmann—chorale, menuet, prayer, toccata; offertoire, E flat, by Dubois; scherzo, by Lemaigre, and intermezzo and fugue, by Van Eyken.

Bertha Christians-Klein, wife of Manager Rudolf Christians of the Irving Place Theater, will become known next season as dramatic soprano, giving vocal as well as dramatic instruction in New York. She was born in Bavaria, but shortly thereafter, her father, a prominent physician and music lover, took her to Roumania, where she entered the Bucharest Convent. The Queen of Roumania (Princess Wied) became interested in her great musical talent and wished to send her to Paris to study; instead, her family sent her to the Royal Hochschule in Munich, where she became an expert pianist under Professor Giehl. After three years she graduated with the highest honors in a class of 160, playing the Rubinstein D minor concerto. Then she began the cultivation of her voice under Madame Belli d'Pino, going a year later to Frau Jachmann-Wagner, niece of Richard Wagner. Her first call to the opera was as soubrette in Frankfurt-on-the-Main, where the conductors were Dessoff and Goltermann. Here she mingled with the highest circles, singing the songs of Banker Rothschild (texts by Princess Bismarck), and appearing at many private affairs. Then she was called to the Stuttgart Theater for a year, and following this to the Royal Theater in Wiesbaden, under Von Hulsén. Soon she had an offer from Berlin, but declined, as her voice was developing into a dramatic soprano. She soon went to Dusseldorf, where she sang Micaela and Agathe with great success, resulting in her return to Wiesbaden. Here, on a day's notice, she sang the latter role with such success that Intendant Von Hulsén engaged her for dramatic roles. Again she was tendered a Berlin engagement, but about this time she became acquainted with Rudolf Christians, whose admiration for her was such that he tendered her an engagement for all time—as his wife. Happy married life, with a beautiful daughter, Gretel, followed. Her husband, also an actor, was called to Berlin to the Royal Schauspielhaus, and since then Madame Christians-Klein has sung much in concerts, musicales, etc., and occasionally in Munich, Frankfurt, Wiesbaden and elsewhere. In Berlin she had much success as a vocal teacher, several pupils attaining prominent positions in opera careers.

Jean Paul Kürsteiner, the composer, whose name is becoming widely known (see "Publications and Reviews"), recently received a letter from George Sweet telling of the success of Kürsteiner's "Eros" and "The Song of Life," sung by Bessie Allan Collier, May 6, at the Casino, Cranford, N. J.; he writes, "they were received with great pleasure." Tenor Leon Rice sang six of the Kürsteiner songs in Houston, Tex., recently and was heard in other numbers in the same city, April 8. On May 6, pupils of Mr. Kürsteiner at the Ogontz School gave a recital, playing ensemble music and solos. Those who took part were the Misses Belden, York, Guenther, Norris, Havens,

Kluge, Guenther, Suderley and Conner. At the close Mr. Kärstner played his own piano pieces, "Three Moods," op. 18; "La Turquoise," waltz, and Appassionata in D minor.

Eugenie M. Ferrer, the California pianist, gave a concert at the Waldorf-Astoria Hotel, May 8, assisted by Lotta Picard, contralto; Sara Gurowitsch, cellist, and James G. Burke, tenor. John M. Strauss was at the piano. Miss Ferrer played works by Pfeiffer, Chopin, Moszkowski and Liszt.

Dorothy Morrison, a friend of Julia Marlowe, the former having studied with Parson Price for two years, appeared in "The Arrow Maker" for a charitable object, at the Aerial Theater (New Amsterdam Roof), May 3. The Herald said of her: "The Blanket Song," sung in the second act by Miss Morrison, who took the part of Tavwots, was an attractive feature." Others who heard her said she sang well, danced well and spoke better than others, and much credit for this vocal superiority is due Mrs. Price. Florence Stockwell Strange, another Price pupil, gave a song recital in Cattaraugus last week before a large and enthusiastic audience. Said the Buffalo Express: "Mrs. Stockwell-Strange received very hearty applause for her delightful singing." She has removed to the metropolis, which she left for Buffalo several years ago.

Bell-Ranske's New Assembly concert at Hotel Plaza, May 8, brought much good music excellently performed. The Madam gave an address at the outset, telling what she meant to accomplish through the New Assembly. There are organizations of every kind, but none for the benefit of young musicians trying to make their way through their compositions, etc. She announced that later she would have a concert hall for the purpose and arrange to give them publicity. John Adam Hugo's "Serenade," played on the piano by the composer with beauty of tone, pleased, and the same may be said of his two violin pieces, played by Roland Meyer; Hugo's "The Swan," especially, brought Mr. Meyer applause. Hans Kronold played three of his works with intense feeling, especially "Vision." "The Spinning Wheel" went with clearness and swiftness and he might have played an encore to still the applause, but did not. His "Spanish Dance" made a hit at the close of the program. Miss Bell-Ranske sang two "advanced" songs by Ganz and Korsakow, following them with a song by Parsons which the audience liked. Nora Donar recited poems by Mrs. Wagstaff very well. Vernon Archibald sang four songs by Hallett Gilberté, the composer at the piano. He has an excellent bass voice and was publicly thanked by the composer. Blanche Arral sang the "Mignon" aria beautifully, but the feature of her singing (some thought of the concert) was her own "Bird Song," which is altogether unique in that genre. It is gay, full of merriment and so effective that she was obliged to sing again. Two bouquets of roses were given the charming young singer. Dancing followed, in which a professional dancer appeared as an extra number. Messrs. Hugo, Kronold, Gilberté and Ivan Eisenberg assisted, either as accompanists or in their own works. The ballroom was well filled.

The annual election of the Musicians' Club resulted in the ballot as prepared being carried, the following being elected governors for three years: Mrs. Julian Edwards, Eva Emma Wyckoff, Addison F. Andrews, Louis R. Dressler, M. M. Hansford, Victor Herbert, J. H. B. Joiner, Hans Kronold, J. M. Priault and John Lloyd Thomas. The following were elected for two years: Florence DeB. Allen, Louise Trimble and John L. Tindale. The following for one year: Grace L. Hornby and Mrs. J. Christopher Marks. It was also voted to close the season by a social dinner at Hotel Gerard, Thursday evening, May 22, 7 p. m. Members may bring guests. It was also voted to give a comic opera in the early autumn.

Nell Morgan-Nash, sister of Geraldine Morgan (Mrs. Benjamin F. Roeder), invited friends to view a new oil painting of herself done by Ella Richardson at her studio in Carnegie Hall May 1. It is full length, holding the violin, the pose being easy and unconstrained, and of handsome effect, largely due to a rich velvet gown worn by Mrs. Nash. When "Benny" Roeder, aged six years, first saw it, he ran toward it, crying, "I want to feel of the velvet."

The Hulsman Trio, consisting of Marie, soprano, Helen and Constance Hulsman, juvenile pianists, have had a busy season, appearing in many concerts and recitals in Greater New York, at the Wanamaker Auditorium concerts, etc. They give a very enjoyable entertainment.

John W. Nichols, tenor, on his Western tour, recently sang in Joliet, Ill., Mrs. Nichols being at the piano. The merits of his singing are penetrating the United States, such tours giving opportunity to make definite demand

for him. Mrs. Nichols is a fine solo pianist and accompanist and she invariably shares in praises. See the appended notice:

Of all the sweet singers who ever came to Joliet, Mr. Nichols, who was heard last night by a crowded house, is the one singer of singers who can sing love songs. . . . Ears never drank in anything so perfectly delightful as the love songs of Mr. Nichols. . . . Mrs. Nichols plays solos with the power of a man—this is considered the highest praise. . . . She has a magnificent musicianly touch, perfect technical mastery, fills the whole place with throbbing vibration of harmony. Mrs. Nichols accompanies her gifted husband and makes a perfect background for his wonderful powers of song. Mr. Nichols not only sings with a voice rich and true, but with the finest sympathy and an ineffable charm of manner; he is fascinating. He has the splendid gift of a fine presence, and without soiling his tone every word he utters is understood.—Joliet News, April 11, 1913.

Betty Askenasy, concert pianist and teacher, gave a musicale at her studio, May 11, in which seven young pupils of both sexes played solos by modern composers. Allimae Enlow played violin solos and the afternoon closed with a virtuoso performance of the sonata in B minor, opus 9, by Bertha Remick, the Boston composer, recently played at the concert of the Manuscript Society. Miss Askenasy and Helen Reynolds interpreted it, confirming the good opinion held of it by President Arens and others who know, and also adding further laurels for the executants.

Sadie Rayner Altman, for the past winter a resident in New York, where she attends Columbia University, studying sociology, was a prominent guest at the last concert of the Manuscript Society, when Eva Tugby sang

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her poem, "The Song-bird," music by Miss Tugby's teacher, Mrs. Thoms. May 4 she posed as "A Castilian Lady" at the Professional Women's Club affair. Past president of the Scribblers' Club of Buffalo, Mrs. Altman, has just been conspicuously honored by election as first vice-president of the Buffalo City Federation and chairman of the municipal committee. Sister of former Senator Rayner, of Baltimore (recently deceased), Mrs. Altman is known as an intellectual sympathetic woman and leader in all things for the betterment of the masses.

"The Famous Song of the British Isles" is the title of a musical lecture-recital given by Lewis William Armstrong, which has brought him prominence, with Mrs. Armstrong at the piano. He gave the recital at St. Andrew's P. E. Church, 127th street and Fifth avenue, May 13, singing English old-time songs, folks-songs and ancient airs of Wales, Ireland and Scotland. Possessing a voice of resonance, power and delicacy combined, along with fine personality, Mr. Armstrong instructs and entertains.

DEAR MR. RIESBERG: Thanks for the cutting received safely. The dinner was most enjoyable. I think my brother professionals have been very good to me.

Yours sincerely,
T. TERTIUS NOBLE,
Organist and Master of the Choir, St. Thomas' Church.

The above alludes to the banquet tendered Mr. Noble, the distinguished English organist (recently installed at

St. Thomas' P. E. Church), by the National Association of Organists. Few present on that occasion knew of the trial he had just been through, having suffered from blood poisoning during the ocean trip. Slight abrasion of skin brought this on, so the ship's physician was compelled to remove flesh from the right hand, which had been poisoned. This was done without an anesthetic. Imagine the mental suffering with this going on during the trip! Had anything serious followed Mr. Noble might have been incapacitated as an active organist for all time.

The annual meeting and election of general officers of the American Guild of Organists will be held tonight, May 14, 8 o'clock, at the Church of the Divine Paternity, 76th street and Central Park West, of which J. Warren Andrews is organist. He will undoubtedly be elected warden, following Frank Wright, Mus.Bac., A.G.O. The annual banquet took place Monday evening, May 12, at Hotel St. Andrew; a report of this will appear in THE MUSICAL COURIER next week.

Lucy Greenberg, an unusual young pianist of combined technical and musical attainment, pupil of Amy Fay, has gone to Berlin to study three years under Scharwenka. She has agreed not to marry during this period. Scharwenka expresses himself as delighted with her talent and thorough instruction under Miss Fay.

Professor Baldwin, of the College of the City of New York, Amsterdam avenue and 139th street, gave his 313th public semi-weekly organ recital in the Great Hall, May 11. Today, May 14, at 4 o'clock, he plays a program in which Mark Andrews' brilliant sonata in C minor appears, also Hollins' Concert Overture in C. Next Sunday, at 4 p. m., he plays Karg-Elert's sonatina in A minor, op. 74. This composer belongs to the advanced school, of which Reger and Strauss are exponents. Two pieces by MacDowell and the overture to "William Tell" close the program. The program for Wednesday afternoon, May 21, and Sunday afternoon, May 25, will be devoted chiefly to the works of Richard Wagner, in commemoration of the 100th anniversary of that master's birth (May 22, 1813). A special recital will be given at the Baccalaureate services, class of June, 1913, on Sunday, June 15, at 4 o'clock. Address by President Finley. No tickets required.

Geraldine Holland, soprano, pupil of Elizabeth K. Patterson, assisted by Florence Austin, violinist, is to give a recital at the Patterson studio Tuesday evening, May 20. She will sing the following numbers:

Ballade and aria from Faust.....Gounod
O That We Too Were Maying.....Nevin
Quite True.....Woodman
Will o' the Wisp.....Spross
Atr, Rejoice Greatly.....Handel
Ave Maria.....Bach-Gounod

Christine Langenhan is a young soprano who had several excellent engagements the past season, among others with orchestra in Carnegie Hall. She will be more conspicuously before the public season 1913-14.

Eleanore Meredith, a dozen years ago soprano of the Central Congregational Church (Dr. Behrends'), Brooklyn, later married, known as Mrs. Stock and living in Toledo, but whose stage name is Madame De Varrenstock, is again settled in Buffalo, N. Y., where she began her professional career as Lizzie Warren.

Helen Campbell, soprano, gave a recital at Central High School for the benefit of Lincoln School Music Fund not long ago. A leading daily paper says: "The audience gave frequent evidence of appreciation of the young singer's work. Her voice appears to be naturally excellent in quality, and her method of singing shows she has been trained under competent direction." She studied under Madame Eames, mother of Emma Eames; the former makes Cleveland, Ohio, her home now.

The New York branch of the Armenian Students' Association gave a concert for the benefit of their fund at Earl Hall, Columbia University, May 10.

Alexander Russell directed a benefit concert, given for and by the chorus choir of the First Presbyterian Church of Newark, April 28. Mr. Russell is the well known pianist, organist, composer and director of musical matters at Wanamaker's.

Jose Chacquesmari, a Spanish lyric tenor, gave a recital at Aeolian Hall, May 10, in which he sang arias by Donizetti, Puccini, Bizet, Massenet, Bellini, and songs by modern composers. Nella Aiuti, soprano, and Emilia Quintero, pianist, assisted, and the excellent pianist, and accompanist, M. Mauro-Cottone, was at the piano.

The last informal musicale of the season of the Women's Philharmonic Society is to take place Saturday, May 17, 4 p. m., when Lemuel Goldstein, pianist (pupil of

Amy Fay); Charlotte Moore, violinist; Beulah May Pfeiffer, soprano, and Coyle Crosby Tullar, tenor (Aborn Opera Company), will all give solos. Accompanists are to be Lillian Olgendam and Marie Carter.

The Kriens Symphony Club, an orchestra of seventy-five pieces, assisted by the Kriens Choral Club, seventy-five singers, Christiaan Kriens, conductor, with Caroline Powers, violinist; Maud Thompson, organist, and Mabel Empie, soprano, will give their first concert Thursday evening, May 15, at Park Avenue Church, corner Eighty-sixth street. A Haydn symphony, Kriens' suite "In Holland" and the overture to "Zampa" will form the orchestral numbers; chorus, orchestra, organ and Miss Empie (soloist) will perform Gounod's "Gallia"; the chorus will sing the "Blue Danube" waltzes, and Miss Powers will play the "Gipsy Dances" by Sarasate. The organization has issued an invitation to become patrons at \$5 annually, or honorary members at \$10.

Burnett Jordan, hand specialist, has a method whereby he guarantees expansion of hand and reach of finger, applicable alike to pianists, violinists, cellists, etc. He announces it improves technic, overcomes conditions due to overstrain, gives expansion, elasticity, flexibility and develops tactile sense.

It is often contended that the children of the ordinary elementary schools, many of them unacquainted with fine music, and generally with a strong liking for "rag time" only, cannot enjoy so called classical music, and are unable to respond to the mental and vocal training necessary for the rendering of such music. Mary Fidelia Burt, of Carnegie Hall, with her scientific sight singing method, has again disproved this idea. At one of the schools in which she directs the singing, through her assistant pupils, the following program was rendered by the different classes. The lively interest shown; the sympathetic response to the widely varying "moods" of the compositions; the precision, pure intonation, all proved that, musically speaking, the kingdom of harmony is decidedly possible to the child mind. With true martial fire and spirit came the "Soldiers' Chorus" from Gounod's opera, "Faust." The exquisite trio, "Lift Thine Eyes," from the oratorio "Elijah," by Mendelssohn, was sung by four classes of girls. The sweetness and smoothness of tone, and the uplifted feeling throughout, evidenced the true appreciation children always have for what is elevated and good. The beautiful folksong chorus, "Evening Bells," from Bruno Oscar Klein's opera, "Kenilworth," the operatic success of Europe in the season of 1894, was sung by the boys with warm feeling and artistic finish, the last "good night" dying away softly to the music of the distant bells. The difficult chorus, "Gipsy Life," by Schumann, was rendered with a swing and assurance that was refreshing and delightful. The puzzling entrances for chorus, semi-chorus and solos were given with fine attack. Aside from the selection and training of the choruses, Miss Burt also carried out, for the appropriate musical setting of the drills and dances, the same idea that the best music is none too good for the sensitive mind and soul of the child. With infinite care and after many hours of thoughtful work, she chose such fine compositions as the "Triumphal March," from Verdi's opera, "Aida"; the well known march from Bizet's opera, "Carmen"; march from Gounod's opera, "Faust"; "Pilgrims' Chorus" from Wagner's opera, "Tannhäuser"; "Humoresque," by Dvorák, and for the Irish folk dance Irish folksongs were utilized as accompaniment. Louise Berghaus, at the piano, showed both temperament and judgment in her spirited and sympathetic rendering of the difficult compositions. Miss Burt's pupils, teaching throughout the country, have found it possible, by means of her scientific sight singing method, to get not only unusual technical results, but to awaken a lively interest in the school children, in place of the dull and contemptuous attitude previously expressed toward the music work; and to provide for the music entertainments the best from opera, oratorio and classical songs has been chosen, the preparation for which has been done as an integral part of the sight reading, time and rhythm, ear training, dictation, staff writing and artistic expression of every lesson.

The Lambord Choral Society of New York will give its second subscription concert at Earl Hall, Columbia University, on May 22, 8:15 p. m. This date marks the one hundredth anniversary of the birth of Richard Wagner, and the program will be devoted entirely to his works. An orchestra of Metropolitan Opera House players will assist and the soloists announced are Mrs. William Wheeler, Eva Emmett Wyckoff, Lillian Eubank, sopranos; William Wheeler, David Albrecht, tenors; Wilhelm Bachenheimer, baritone, and Frederic Thomas, bass. The program consists of the march and chorus from "Tannhäuser," the prayer and finale from Act I of "Lohengrin," the Siegfried Idyll, and the finale of Act III of "Meistersinger," including the quintet, dance of the apprentices, entrance of the Meistersingers, the prize song and Hans Sachs' address and apotheosis, all sung in Eng-

lish. With this concert the society closes a most successful season, during which two large subscription concerts and five matinee musicales of a very distinctive character have been given.

The hosts of friends and pupils of E. M. Bowman, scattered throughout the United States and Europe, will be glad to know that he is surely, and as rapidly, as could be expected, recovering from the severe burns about the foot and ankle which he suffered April 25, while putting

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out an incipient fire which threatened the destruction of his beautiful home in Fiske Terrace, Brooklyn. At the time of the fire Mr. and Mrs. Bowman and their daughter, Mrs. Bessie Bowman-Estey, all narrowly escaped being burned to death.

Vera Kaplun-Aronson's Plans.

Vera Kaplun-Aronson, the well known Russian concert pianist and wife of the distinguished Berlin piano pedagogue, Maurice Aronson, is to begin concertizing in Germany next season. Her Berlin debut will be made at Beethoven Hall, on November 8, when she will play three concertos, accompanied by the Berlin Philharmonic Or-



VERA KAPLUN-ARONSON.

chestra. On December 2 she will be heard in recital at Bechstein Hall. She is also already booked for engagements and recitals in Dresden, Halberstadt, Waldenburg and Göttingen. Further engagements are pending in Germany, and Madame Kaplun-Aronson is also to be heard in her native town, St. Petersburg, in December.

Alexander Glazounow, the famous Russian composer and director of the Imperial Conservatory of Music at St. Petersburg, writes as follows of Mrs. Aronson:

I hereby certify with pleasure that Vera Kaplun-Aronson was a brilliant pupil of the St. Petersburg Imperial Conservatory of Music and that she graduated in the spring of 1910 and was awarded the gold medal in recognition of her talents. During the course of her studies Madame Aronson proved herself to be a pupil of unusual musical and virtuosic talents, and one may with safety predict for her a brilliant artistic career. Madame Aronson has a beautiful touch, a perfect technic, and her interpretations are full of warmth and intelligence. (Signed) ALEXANDER GLAZOUNOW.

Wassili Leps Conducts Opera.

Philadelphia, Pa., May 12, 1913.

As a fitting climax to its most successful season, as a summary of the finest of its twenty performances, the Philadelphia Operatic Society, under the direction of Wassili Leps, last week presented four operas on six consecutive evenings and a special Saturday afternoon matinee in the Broad Street Theater. It was a week of "grand opera in English," which brought Philadelphia musical talent before the public in dress parade, despite the handicap of the inevitable rush and strain, and resulted in more thoroughly establishing sound artistry and the fine ability of the directors, principals and the rank and file of one of the oldest operatic societies in the country.

"The Bohemian Girl" gave the society's venture a whirlwind start on Monday evening. It would seem that this group of singers has a monopoly on the melodious old Balfe favorite in this city. Not since it has been removed from the repertoires of the leading professional companies has the work been presented here except by them. The popularity of the work was amply attested by the box office receipts when the Operatic Society presented the opera last fall, and Monday evening's performance was, from all points of view, equally successful. Paul Volkmann afforded a romantic and picturesque Thaddeus, both scenically and vocally. His tenor, particularly in the more virile passages, proved well suited to the mellifluous music the composer has assigned to the role. A commendable Arline was found in Kathryn McGinley, and Beatrice F. Collins proved efficient as the Queen. All the popular airs of the piece were finely interpreted and greatly appreciated by the audience. The complete cast for the performance follows:

"BOHEMIAN GIRL."

Arline	.....	Kathryn McGinley
The Queen	.....	Beatrice F. Collins
Baby Arline	.....	Constance Carpenter
Thaddeus	.....	Paul Volkmann
Buda	.....	Helen M. Smith
Devilshoof	.....	Frederick Ayres
Count Arnheim	.....	Franklin L. Wood
Florestin	.....	H. S. MacWhorter

"Martha" was presented on Tuesday and Thursday evenings, "Faust" on Wednesday and Saturday evenings, "Der Freischütz" on Friday evening, and a second performance of "The Bohemian Girl" on Saturday afternoon. The casts in each production follow:

"MARTHA."

Lady Harriet	.....	Elizabeth C. Clayton
Nancy	.....	Mrs. Russell King Miller
Lionel	.....	Joseph S. McGlynn
Plunkett	.....	Franklin L. Wood
Sir Tristan	.....	Frederick Rees
Sheriff	.....	Charles D. Cuzner

"DER FREISCHÜTZ."

Agnes	.....	Alma Weishaar
Annie	.....	Jenny Kneeder Johnson
Max	.....	Harry Davies
Caspar	.....	Frederick Ayres
Zamiel	.....	F. T. Knight
Prince Ottokar	.....	Morris Ware
Cuno	.....	Horace R. Hood
The Hermit	.....	John W. Little
Kilian	.....	Charles D. Cuzner

"FAUST."

Marguerite	.....	Sara Richards Jones
Siebel	.....	Margaret E. Dietterich
Martha	.....	Eva Allen Ritter
Faust	.....	Harry Davies
Mephistopheles	.....	Frederick Ayres
Valentine	.....	Horace R. Hood
Wagner	.....	John W. Little

The Friday evening bill was embellished with the ballet "Coppelia."

Much of the success of the week's performance must be attributed to the excellent leadership of Wassili Leps. In equipment and natural mental inclination Mr. Leps revealed himself as more than usually adapted to the manipulation of detail and the varied methods of treatment demanded by the week's program. "Martha," with its thin and antiquated score, was refreshed and revived under the direction of Mr. Leps, and his interpretation of "Faust" harkened of the days when the De Reszkes and Melba made the work a brilliant feature of every musical season under the batons of the greatest conductors of the country. It was probably in the chorus that Mr. Leps' ability to take pains was most prominently found. Though giving a different work every evening, their work at all times showed the professional instincts, and the freshness of tone and precision of attack proved singular features of at least two of the week's performances. Mr. Leps was rewarded on Saturday evening with a basket of flowers from the chorus and an ovation from the audience which was extended and sincere. It was announced that the management of the society was sufficiently pleased with the experiment to warrant assurances of its repetition at an early date. On June 1, Mr. Leps will begin a three months' concert tour with the Cincinnati Symphony Orchestra, which will bring him back to Willow Grove Park, Philadelphia, for two weeks late in the summer. Q.

Mozart, Beethoven, Bruckner, Franck, Brahm, Schumann, Lalo, Brahms and Wagner were represented at recent symphony concerts in Zurich.

SPRINGFIELD MUSIC FESTIVAL.

Springfield, Mass., May 11, 1913.

Many things conspired to make this eleventh annual festival the most brilliant and impressive in the musical history of Springfield. And of these many, it was hard to determine which played the most important part. Whether it was the beautiful new auditorium, a building combining to an ideal degree every requirement of such a structure in its practical as well as artistic aspect; whether the brilliant galaxy of soloists, which included such names as Madame Schumann-Heink, Pasquale Amato, Tina Lerner, Madame Gerville-Reache and Evan Williams, among others; or whether the splendidly augmented chorus, which now boasts of 402 voices instead of the former season's 300, is a matter for conjecture. However that may be, the combination of all these things served to arouse an enthusiasm and local pride which resulted in very nearly capacity audiences at all the concerts, with goodly numbers patronizing the morning rehearsals as well.

Thus, for the opening concert of Friday afternoon, a large and eager throng filled the handsome white and gold auditorium to hear and rejoice in the unique art of Tina Lerner, and renew the pleasant acquaintance, formed at last season's festival, of Mildred Potter's splendid vocal gifts. With the three selections played by the Boston Festival Orchestra under the direction of Emil Mollenhauer, as added musical attractions, the appended program was given by these soloists:

Overture, Akademische Fest Brahms
Concerto for piano No. 1, in B flat minor, op. 23 Tchaikovsky

Miss Lerner.

Scherzo, The Sorcerer's Apprentice Dukas
Aria, Liete Signor, from Les Huguenots Meyerbeer
Miss Potter.

Piano solos—

Barcarolle Rubinstein
Valse Caprice on Man lebt nur einmal Strauss-Tausig
Miss Lerner.

March, Pomp and Circumstance Elgar

It is an indisputable fact that Tina Lerner is a rarely gifted artist, as well as a pianist of distinct individuality who possesses a personality of all pervasive charm. More than that, she creates beauty where others merely accomplish technical feats. Her tone haunts the ear and though apparently of most delicate texture, has a penetrating quality which carries it to the furthestmost point of a large auditorium. Repeatedly recalled, the charming pianist responded with Weber's "Rondo Brillante" as an encore, which she rendered with all the delicacy of phrasing,

applause at the close of this selection she gave Horatio Parker's "The Lark Now Leaves Its Watery Nest" as an encore. The work of the orchestra at this concert, though effective enough as far as tonal body was concerned, could by no means be called distinguished, despite Mr. Mollenhauer's efforts to make it so. A change was made in the final number, Sibelius' "Finlandia" overture being substituted for Elgar's "Pomp and Circumstance March."

The crowning glory of the second concert on Friday evening was the appearance of that most wonderful woman and unsurpassable artist, Ernestine Schumann-Heink. Small wonder that upon her entrance the house

group of German lieder, was no less remarkable than the deep sincerity and warm sympathy of her tones, in which the expression of every human emotion can be felt. In these days of careless usage of superlatives, the terms "supreme artist" and "memorable performance" are of everyday occurrence and so seem entirely inadequate when used in reference to the absolute genuineness of Schumann-Heink's greatness as an artist and a woman.

Though perforce overshadowed by the stellar constellation, Earl Cartwright, the Boston baritone, who sang in place of William Pagdin, tenor, originally announced, gave a brilliant and spirited rendering of Massenet's "Le Roi de Lahore," which earned him a well merited encore. Mr. Cartwright's voice is of a smooth, rich quality and he sings with a finely developed sense of style.

In the closing number, Chadwick's "Phoenix Expirans," the splendid work of the chorus, under the direction of John J. Bishop, and the singing of the soprano solo by Marie Sundelius were the notable features. The solo quartet consisted of Marie Sundelius, soprano; Mildred Potter, contralto; William Pagdin, tenor, and Howard White, bass. Rising to every demand of the brilliant and sonorous music allotted the chorus, Mr. Bishop's singers gave an inspired performance, one which reflected the utmost credit on each number as well as their able director.

Mrs. Sundelius, too, made an instantaneously favorable impression in the solo, her rich, vibrant soprano ringing out clear and true above the great choral climaxes. An interesting note in connection with the performance of this work is the fact that it was composed for the Hampden County Music Festival of Springfield in 1893 and

performed for the first time there under the direction of Mr. Chadwick, who was also present at the concert last evening and accorded a warm reception by the chorus, soloists and those of the audience who recognized him.

An eagerly anticipated event was the third concert on Saturday afternoon, which marked the Springfield debut of Pasquale Amato, the world famous baritone, and also served to introduce Marie Sundelius, the Boston soprano, for her second appearance at this festival. Though this was Mr. Amato's first appearance in this city, the warmth and spontaneity of the reception accorded him at his entrance could not have been greater had he been an old established favorite here—so had the fame of his wonderful voice and gracious personality preceded him. But mere hearsay could only arouse expectation—it remained then for his absolute art to convince. From the first tones of that great, smooth, mellow baritone which poured forth its rich beauty in the "Eri tu" aria from Verdi's "Masked



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accorded her an ovation of several moments' duration, during which this most beloved of all singers bowed and smiled her acknowledgment to chorus, orchestra and balconies alike. Great as were the warmth and enthusiasm of her reception at first, they were nothing to that which



PASQUALE AMATO.

greeted her at the close of her every selection in the appended program:

Overture, Sakuntala Goldmark
Scene and Prayer (Cavalleria Rusticana) Mascagni
Festival Chorus
Vittoria Aria Mozart
Madame Schumann-Heink.
Prize Song (Die Meistersinger) Wagner
Mr. Pagdin.
Adriano aria, Gerechter Gott, from the opera Rienzi Wagner
Rhapsodie Dance, The Bamboula S. Coleridge-Taylor
Songs with piano accompaniment—
Die Junge Nonne Franz Schubert
Die Forelle Franz Schubert
Widmung Robert Schumann
Traume Richard Wagner
Im Herbst Robert Franz
Spinnerliedchen (seventeenth century) H. Reimann collection
Madame Schumann-Heink.
Phoenix Expirans Chadwick
Solo Quartet, Festival Chorus and Orchestra.
Katharine Hoffmann at the piano.

The marvelous versatility of Madame Schumann-Heink's art, which differentiates and distinguishes such widely ranging selections as a Mozart and Wagner aria and a



MADAME SCHUMANN-HEINK.

warmth and clarity of tone, exquisite nuance and subtle shading of which she is an unexcelled mistress.

In the "Nobil Signor" aria from "Huguenots," Mildred Potter had a grateful vehicle for the display of her fine contralto, which possesses a flexibility most remarkable in a voice of its size and timbre. Responding to the hearty



TINA LERNER.

Ball" the vast audience was quick to recognize and respond to the inspiration of the great singer's voice, art and personal magnetism. For the rest it was but a series of triumphs. Two encores followed the singing of his first aria, the "Largo al factotum" from Rossini's "Barber of Seville," and De Fontaine's lovely little lyric, "Obstination," with the piano accompaniment played by Mr. Bishop,

while after his nobly dramatic and thrilling rendition of the prologue from "Pagliacci" the storm of applause broke forth with redoubled force, nor did it cease until long after the great baritone had responded with the "Toreador Song" from "Carmen" and an "Idyll" by Tosti, as double encores.

To appear on the program with an artist of Mr. Amato's caliber and not only hold her own but achieve a distinct



MARIE SUNDELIUS.

triumph as well was the difficult feat accomplished by Marie Sundelius, the young soprano, whose rarely lovely voice, charm of manner and artistic singing alike commended her. Possessing, thus, every requisite qualification, beside an individual charm peculiarly her own, it was to be expected that her recognition would be highly favorable, though it must be said that the genuine warmth and enthusiasm she aroused, which displayed itself in repeated recalls, even after an encore had been granted, exceeded the expectations of even those to whom her art was a known and tried quantity.

In the excitement of all this brilliant vocal display the work of the orchestra in the opening number of the program, Berlioz's overture "Carneval Romaine," and the



MILDRED POTTER.

closing, Sibelius' symphony in E minor, was somewhat lost sight of, and most naturally so. For such is the fate of mere competence when placed in juxtaposition to remarkable and God given gifts.

Tradition and convention decree that the final concert of a big music festival shall be referred to as ending the

event in a "blaze of glory"—and for once tradition and actual fact agreed. For anything more brilliant and glorious than the performance of "Samson and Delilah," given on Saturday evening, would be hard to imagine.

Bearing the banner share of the glory of this performance came Madame Gerville-Reache as Delilah, a singer ideally suited, by voice, art and temperament, to the portrayal of Saint-Saëns' seductive and fascinating heroine. In a performance so perfectly conceived, to analyze and dissect the relative merits of its component parts seems almost superfluous, but for the benefit of those who were not fortunate enough to be present it may be said that the rich, thrilling, sensuousness of her magnificent contralto, the infinite variety and exquisite coloring of her tones, the finish of her phrasing and the absolute majesty and the authority of her conception, all tended to create a never to be forgotten impression.

Of the other soloists, Evan Williams as Samson gave a manly and convincing performance, which reached its greatest heights in his superb singing of the final act.

As the High Priest, Claude Cunningham, who made his third successive appearance at these festivals, created his usual splendid impression, to which the fine quality of his voice and subtle dramatic intensity with which he invested his role alike contributed. A newcomer to festival audiences was Howard White, who, in the dual roles of Abimelech and an aged Hebrew, impressed most favorably. His voice is a deep sonorous bass of wide range used with fine musical intelligence, while the remarkable clarity of his English diction also distinguished him.

The excellent work of the soloists and the fine performance by the orchestra notwithstanding, unstinted praise must be given to the splendid singing of the chorus, which



MADAME GERVILLE-REACHE.

even surpassed its brilliant accomplishment of the previous evening. In precision of attack, vitality of tone and keen responsiveness to the demands of music and conductor it left nothing to be desired, and brought well deserved congratulations from all sides to Mr. Bishop, who has worked faithfully and earnestly to bring it to its present high state of achievement.

In conclusion, it must be said that splendid and highly ambitious as have been the festival efforts of past years, they were infinitely surpassed by the present season's achievement, and it is safe to predict that, inspired by the beautiful and permanent home for these affairs in the future, the public spirited citizens composing the festival committee will not rest content till they make Springfield's annual musical feast the equal, if not the leader, of the best this country has to offer.

SPRINGFIELD STACCATOS.

The petite and vivacious Tina Lerner, conversing animatedly in the green room between numbers of her concert, answered an admiring friend's query as to the time of her departure thus explicitly: "This afternoon I play, to-night I leave, to-morrow I sail, good-bye!"

The versatility of Arthur H. Turner, the capable director of the Musical Art Society of this city, who possesses a fine baritone voice which has been heard in many concerts in Springfield and surrounding cities throughout the season, extends even further as his position of organist at one of the city's leading churches testifies. Mr. Turner, who is quick to recognize genuine musical talent, even though its possessor has not at the time a famous reputation, was the first to introduce Marie

Sundelius and Mildred Potter, two shining lights of the past festival, to Springfield audiences.

Two gratified witnesses of Tina Lerner's success at the Friday afternoon concert were Henry L. Mason and A. M. Wright, of the Mason & Hamlin Company.

A jolly supper party noted at the Hotel Kimball after the Friday evening concert comprised Pasquale Amato,



CLAUDE CUNNINGHAM.

Marie Sundelius, Howard White, Gertrude X. Cowen, the New York manager, and several friends. Another distinguished party at a table nearby consisted of Mr. and Mrs. Carl Stoeckel, of Norfolk, Conn., and George Chadwick, the well-known composer.

Emil Janson, conductor of the Springfield Symphony Orchestra, induced to talk of his organization, modestly spoke of the successful season just past and outlined some interesting plans for next year.

Madame Gerville-Reache, busily engaged in affixing her signature to numerous cards, which were then passed



EVAN WILLIAMS.

on to her husband, Dr. Rambeau, for distribution to imploring autograph fiends, shed a sidelight on one of the many demands made on a favorite prima donna's time.

Noted in the audience of Saturday night were Mrs. Claude Cunningham, Corinne Rider-Kelsey, Evelyn Scot-

ney-White, President Cook and Mr. Bassett, of the Worcester Festival Association.

Pasquale Amato's wonderful art and equally wonderful smile were the topics of conversation everywhere after the Saturday afternoon concert. He was decidedly the "man of the hour."

Members of the festival committee beaming, public wildly enthusiastic, soloists congratulating chorus and director, chorus and director congratulating soloists—everybody happy—so ended Springfield's eleventh annual festival!

BLANCHE FREEDMAN.

Gabrilowitch in Berlin and Munich.

Most of the following criticisms, as will be seen, refer to the last concert of the series of six which Ossip Gabrilowitch gave this past season, both in Munich and Berlin. Illustrating the development of the piano concerto. The program of this final concert was as follows: César Franck, symphonic variations; Saint-Saëns, concerto, C minor; Richard Strauss, burlesque; Rachmaninoff, concerto in C minor, op. 18:

One is at a loss which to admire the most—his never failing technique, the hundred modulations of his tone, his interesting, intelligent interpretation or his phenomenal memory. The Beethoven's was sold out, a proof of how highly Gabrilowitch is valued here; the applause was not only hearty, but actually stormy.—Norddeutscher Allgemeine Zeitung, April 2, 1913.

Once more he is remarked that Gabrilowitch belongs to the very first pianists of the day and that he splendidly fulfilled the hard task which he had set for himself, one which made unusual demands on the mental and physical abilities of the pianist.—Dr. Leopold Schmidt, in Berliner Tageblatt, Berlin, April 2, 1913.

The work of this important artist, who in the last four months has played nearly twenty great piano works before an invariably enthusiastic public, is a performance worthy of every recognition.—Allgemeine Musik Zeitung, Berlin, April 4, 1913.

All the demands made on the mental and physical elasticity of an artist by this tremendous task were fully met. From the first evening to the last, one could only admire his masterly playing and brilliant interpretations. Among the concertizing pianists of this season the first prize of honor certainly falls to Gabrilowitch.—Germania, Berlin, April 5, 1913.

An artistic feat to which one cannot deny a tribute of praise and fullest recognition. On the last evening the artist was in especially good form; at the end the public rewarded him well-deserved, stormy applause in recognition of the fulfillment of his daring undertaking.—Volkzeitung, Berlin, April 2, 1913.

Gabrilowitch undoubtedly belongs to the very first pianists of the day.—Deutscher Reichsanzeiger, March 11, 1913.

Not only his absolutely sure technique, but the magnificent plastic building up of the musical structure (Brahms' concertos) were masterly and moved the great audience to most spirited applause.—Norddeutscher Allgemeine Zeitung, March 9, 1913.

Compared with last season, his interpretation was even more deeply thought out. The whole concert was a feast, even for the critics themselves.—Die Musik, Berlin, No. 13, 1913.

A magnificent bit of artistry was the playing of Beethoven's E major concerto, which Ossip Gabrilowitch gave with splendid technical mastery, wonderful handling of the tone and the verve which this inspired work demands.—Allgemeine Musik Zeitung, Bremen letter, April 11, 1913.

In Ossip Gabrilowitch we made the acquaintance of a splendid young artist who in praiseworthy manner never allows his virtuosity to gain the overhand of his musical artistry. The wonderful clearness and unusual nicety of his playing charms the hearer.—Weser Zeitung, Bremen, March 6, 1913.

Gabrilowitch's interpretation of the Beethoven "Emperor" was of such complete beauty as to make the hearer really forget all earthly things for the time being.—Bürgerzeitung, Bremen, March 6, 1913.

At the close of these concerts we must frankly accord the warmest thanks to the artist, for they brought us very much that was most interesting and artistically important.—Bayerische Kurier, Munich, March 23, 1913.

Gabrilowitch interpreted the program of the last concert with the technical and musical nicety to which he has accustomed us, and we are left to wonder at the many sidedness, the energy and the enthusiasm which enabled him to plan and carry out his remarkable series of concerts.—Münchener Zeitung, March 22, 1913.

In the last concert Gabrilowitch again showed us all his peculiarly brilliant qualities. To each of the varied compositions he gave all that which belongs to it.—Augsburger Postzeitung, Augsburg, Munich letter, March 30, 1913.

In Saale Erard, Ossip Gabrilowitch earned a well-deserved triumph. His quiet style of playing brings forth great clearness and nicety in the body of tone. And as composer as well, Gabrilowitch understands how to interest his public. The enthusiastic applause at the end called for no less than three encores.—Zeitung, Paris, April 12, 1913. (Advertisement.)

Mr. and Mrs. Herman Devries Going Abroad.

Mrs. Herman Devries, who will leave for Europe with Mr. Devries, June 19, has had a busy season in Chicago

and has met with justified success in the training of the voices placed under her guidance. She has a large class of very young people and has twice presented them in recital this season.

While in Paris Mr. and Mrs. Devries will be guests of M. and Madame Jean Sardou, the former a son of the late Victorien Sardou and the latter a niece of Mr. Devries, and they will also spend a few days at the country



Photo by Matzene, Chicago.

MRS. HERMAN DEVRIES.

villa of Henri Busser, a nephew of Mr. Devries and conductor at the Paris Grand Opera.

After an extended trip through Germany and England, Mr. and Mrs. Devries will sail for home September 1.

Continued Success of Horatio Connell.

Adding success to success, Horatio Connell, the well known baritone, has been heard frequently this season, at music festivals held in many parts of the country. His most recent success, however, was achieved with the

Ladies' Musical Club at Sedalia, Mo. The press criticism culled from the Sedalia Democrat is appended herewith as an example of the praise he received on this occasion:

Mr. Connell's voice is one of great beauty of quality and evenness, and he preserves rare feeling and insight into the author's meaning, consequently his interpretations are always intelligent and interesting. His enunciation of English was at all times clear and distinct, and the beautiful recitative aria from the "Creation," which opened his program, will long be remembered by his audience. He was generous with his encores. No artist has ever made a more favorable impression on a Sedalia audience.—Sedalia Democrat, April 2, 1913. (Advertisement.)

Mr. Connell will be one of the soloists at the Bach Festival, to be held on May 30 and 31, at Bethlehem, Pa., under the leadership of Dr. J. Fred Wolfe.

William J. Falk's Studio Notes.

Bertha Hirsch, a pupil of William J. Falk, has just completed her season of music lectures for the Board of Education of New York. She has been very successful in giving more lectures than ever before to enthusiastic audiences. Mrs. Hirsch teaches music at the Educational Alliance, where more than 700 children are under her direction. She is also the soprano soloist and choir directress of the Sinai Temple of Mount Vernon, N. Y. These various duties have allowed her very little time for herself, but during the summer Mrs. Hirsch expects to enjoy a much needed rest.

Mayence will have a Handel festival, June 2 and 3.

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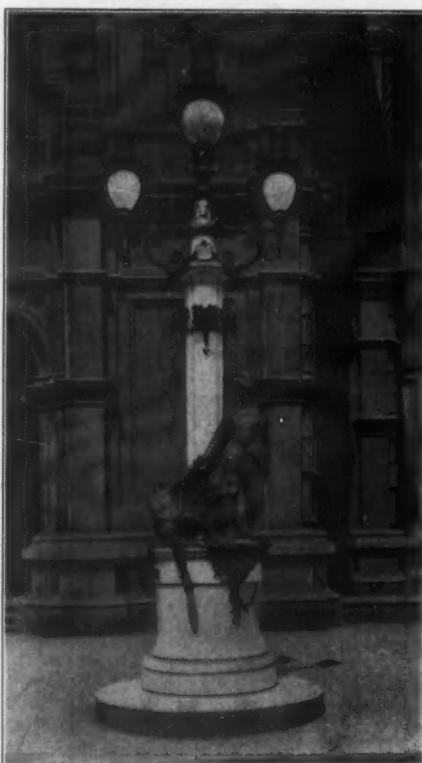
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VIENNA

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VIII Plaristengasse 46/36, Vienna, April 28, 1913.

A third concert was given by the Orchestra Verein with its orchestra, and under Rudolf Nilius, who on this occasion was called into service as an emergency director only one hour before the concert, through the inability of Julius Lehnert, the Opera conductor, to attend. The particular work of these concerts is the production of compositions new or unfamiliar to the Viennese public. On this occasion a piano concerto in D minor, by Hermann Graedener, played by Helene Lampl; a "Fest" overture by Josef B. Förster, composed for the opening of the Weinberge Theater in Prague; the Beethoven overture "König Stefan," and the "Scenes Hongroise," by Jules Massenet, comprised the offerings for the evening. The work of the orchestra was not good. Nilius did not have time for a rehearsal. Still he deserves much credit for what results he obtained. The concerto proved to be composed of very interesting material, and as played by Fräulein Lampl and directed by the composer himself, received an ideal interpretation.



DON JUAN, BRONZE FIGURE ADORNING ONE OF THE LAMP POSTS IN FRONT OF THE ROYAL OPERA.

Graedener has written in a purely simple and melodic style. Genuine beauty lies in the adagio movement, which is extremely pleasing. The pianist, Fräulein Lampl, is a product of much fine training, having studied with several of the foremost teachers of the day. The Förster overture was bizarre in its effect, and contained sufficient valuable material, but is written with a strong lack of euphony. The "Scenes Hongroise" require better playing than they received.

Mr. Perlstein, another young American who is doing favorable work here at the Royal Conservatory as pianist and composer, appeared in concert the past week and won splendid recognition from a large audience and was further rewarded the next day by flattering press notices. He played Chopin and Schubert impromptus, a scherzo by Mendelssohn, etude by Rubinstein, and one of his own compositions. This player is of Russian descent, and therein lies a happy secret greatly in favor of his artistic progression. He has the endowment of a richly colored temperament and the vivacity so naturally springing from our own country. His playing fully represents this and also showed him to be a conscientious student.

The "Klavier Abend" given by August Schmidt-Linder produced a program of varied aspects, comprising a Bach partita in C minor, some Schubert variations, a group from Brahms, the César Franck "Präludium," Debussy's "Voiles" and "La Sérénade Interrompue," "Elfenreigen" by Friedrich Klase, and a short Liszt group, bringing up the close. Notwithstanding the seemingly wide range of

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individual personalities here depicted, this pianist strove to narrate all stories with the same words, always trending toward the highly romantic mode of description. True, this was quite fitting at times, but when one discloses only that it produces a most cloying effect and is a very unsatisfactory vehicle for bringing all kinds of music to the clear understanding of the hearers.

At the regular fortnightly concert, given last Friday evening by the American Musical Club, a very interesting program was offered by Hymen Kossoff, pianist (from New York); Stephine Zimmer, vocalist, and Albert Cornfeld, violinist, another American boy from Philadelphia. Due to the scarcity of concerts in Vienna at the close of the season, the club concerts will hereafter be held in the evening. Present arrangements insure the continuation of these concerts until the end of June. Mr. Kossoff has spent the last two seasons here studying in the Godowsky school, and, as this was his first public concert appearance, it was followed rather closely. He could not have chosen a better medium than the one selected, Beethoven's "Waldstein" sonata. His reading of this showed extraordinary musical intelligence and deep temperamental feeling expressed in a most fitting manner through his abundant technical facilities. The fine singing of Fräulein Zimmer was again in evidence. The correspondent has had frequent occasion to notice the advancement of this young artist throughout the season, and it is of a most encouraging trend. Her voice is of unusual strength and quality and allies itself with a highly dramatic temperament. No less to be appreciated are her musicianly qualities, which show themselves through her interpretations. She sang in a very pleasing style the "Provençalische Lied," by E. Dell'Acqua; "Niemand hat's gesehen," by C. Lowe, and the "Cavatine des Pagen," from Meyerbeer's "Hugenotten." Fräulein Zimmer is preparing for the opera and should, in accordance to present indications, achieve a highly successful career. Mr. Cornfeld, the popular young Meisterschule talent, is, as has been before mentioned in the Vienna letter, fast coming into recognition, even though his playing last Friday evening was not up to his standard and seemed to lack sincerity. He played an aria by Goldmark and the difficult "Palpit" by Paganini. This boy has remarkable technical talent, but I fear that he will have to widen his artistic ideals should he wish to keep pace with the standard set nowadays by the younger violin virtuosi.

The homecoming of Leopold Godowsky was a scene of much joy and satisfaction. The piano Meisterschule pupils were out in full force to meet their master at the depot, Saturday afternoon, April 26. Godowsky expressed much happiness in again being with his pupils and in the brief interval of general greetings he had a kind word for every one and inquired particularly after the welfare of each of the students. The Meisterschule in the Royal Conservatory will open again on Monday morning and work will be resumed with double effort so as to make up for lost time during the absence of Godowsky on his American tour. Most of the pupils have remained here during the interval of his absence and continued their work under the supervision of assisting teachers. Of these, two did the most work—Miss Barnett, an Australian girl, and Thomas Kenyon, an Englishman.

Due to the ill health of Professor Leschetizky during the latter part of this season, the public class lessons held at his residence started at an unusually late date. These lessons have been held afternoons instead of evenings, as was formerly the case. The classes are always well attended by all the pupils and many others interested in music. Only the more advanced pupils play on these occasions, so they afford splendid opportunities for interesting study of the work which this master is still doing. At the first of these meetings the pupils playing were Elly Wright (American), Freddy Freudenheim, Herr Wittgenstein, Sina Broilowsky and her brother, Alexander Broilowsky. After the class was over tea was served. The Professor was in the best of spirits and seemed to enjoy himself as much as any one, in spite of his eighty-three years. He appears, when with his pupils, to be but half that age.

The two Broilowsky children are causing much comment in musical circles here and this is not without a worthy cause, since they are both extremely talented. Sina is but thirteen years old, still one in hearing the interpretation which she gave to the Beethoven C major concerto on this occasion would have imagined some mature

artist to be at the piano. The child has not as yet all the required strength for such compositions, but her insight musically into the meaning and structure of the work was marvelous for one of her age. The boy is even more talented than his little sister and will, without a doubt, establish a name for himself. He played the Beethoven C minor concerto, displaying a rare musical motive of real stability and depth. Brother and sister have been under the special training of Florence Trumbull and they reflect real credit upon the splendid work of this teacher. Miss Trumbull has for the past seven years acted as a preparatory teacher to Professor Leschetizky.

Due to the scare the authorities received here at a recent Schönberg concert, the giving of his "Gurrelieder," which was set for April 29, has been indefinitely postponed. This is an unhappy state of affairs, because the "Gurrelieder" are by all means the great convincing item of this composer's worth. At the first performance in Vienna they won real success and it was due to this that they were to be performed a second time here.

A series of four concerts has been arranged by the Gutmann Concert Bureau for the closing of their Bösendorfer Saal. The first is with Selma Holbon-Kurz and Alfred Grünfeld; second with Eugen d'Albert; third with Johannes Messchaert; and the last with the Rosé Quartet.

VICTOR C. WINTON.

Clarence Eddy Plays in the East.

Clarence Eddy, the famous organist, has been in the East during the past week filling engagements. On Sunday, May 4, he gave a recital at Elmwood Hall, Buffalo, and on Thursday evening, May 8, he gave the fourth subscription organ recital in Grace Hall, Williams College, Williamstown, Mass. The papers were most complimentary, both to Mr. and Mrs. Eddy, a few notices being herewith appended:

Mr. Eddy presented a program of great variety, which afforded him scope for the display of his facile technique and artistic command of the organ. His opening selection, the introduction and allegro by Wolstenholme, from "Sonata," in the style of Handel, created a profound impression and was placed with that elegance of style and polished musicianship for which Mr. Eddy is famous.

"In Springtime," by Hollins, was delicate and lovely in treatment, while the "Meditation Elegie" and "March Solenne" by Borowski, from the first organ suite dedicated to Mr. Eddy, disclosed with dazzling brilliancy his manual and pedal technical prowess and his skill in tonal color and shading.

Mrs. Eddy was cordially received and charmed everyone with her beautiful voice and finished execution.—Buffalo (N. Y.) Courier, May 5, 1913.

Felix Borowski's "Elegie" and "March Solenne," from his first organ suite, was a brilliant number, played with the authority and the mastery of manual and pedal technique which characterize Mr. Eddy's work.

Mrs. Clarence Eddy, contralto, . . . disclosed a voice of large compass and volume, smoothly produced and used with musical discretion, and excellent style in the delivery of her numbers. She was warmly recalled and compelled to grant two additional songs. Mr. Eddy accompanied her, some of the songs being sung with piano.—Buffalo Express, May 5, 1913.

He played a program of unusual interest, and his mastery of the instrument and wonderful interpretation greatly pleased his audience, which consisted of students of the college and members of the faculty, people of the town and many visitors from North Adams, Bennington, Vt., and other places. Mr. Eddy has been officially identified with every important world's fair since the one in Vienna in 1873, and Williamstown musical lovers were given a treat last night in the privilege of hearing him.—Springfield (Mass.) Daily Republican, May 9, 1913. (Advertisement.)

Schumann-Heink Honored by Mayor.

Ernestine Schumann-Heink was tendered an unusual honor recently when she received a personal letter from Mayor Blankenburg, of Philadelphia, in which he said that he would be glad to welcome her to that city on Monday, May 12, adding that it would give him "more than pleasure" to attend the concert on that date, which will be given at the Academy of Music in aid of the Philadelphia Modified Milk Society.

The Mayor and Mrs. Blankenburg, both ardent admirers of the great contralto, will occupy a proscenium box at the concert. Mayor Blankenburg's letter to the great contralto was as follows:

OFFICE OF THE MAYOR, PHILADELPHIA.

May 8, 1913.

Madame Ernestine Schumann-Heink,
Waldorf-Astoria, New York City.

MY DEAR MADAME—I understand that you are going to sing at the Academy of Music on Monday evening, May 12, for the benefit of one of our worthy charities—the Philadelphia Modified Milk Society. I shall be glad to extend to you a hearty welcome to our city and it will give me more than pleasure to attend the concert.

Sincerely yours,

RUDOLPH BLANKENBURG, Mayor.

Madame Ogden Crane's Pupil Secures Position.

Norman W. Stevens, pupil of Madame Ogden Crane, Carnegie Hall, New York, has accepted the position of tenor soloist in the Stamford Presbyterian Church, Stamford, Conn.

Arthur Hartmann for Paris.

End of July will see Arthur Hartmann re-established in Paris, where he intends to resume his activity as a violin instructor and blend it with his concert work. Some years ago Hartmann had one of the most representative and successful violin classes in the French capital, but was compelled to give up his pedagogical work there owing to the great demand for his services as a soloist, which necessitated long tours through Russia, Norway, England, Germany and the United States. As a matter of fact, the Hartmann concerts in America for the season of 1912-13 are still going on very successfully, the series having been one of the longest and most profitable ever undertaken by the popular violinist.

Another role in which Hartmann has been attaining considerable prominence is that of composer, his published works now numbering several score and including choral compositions, songs, piano pieces, two melodramas, transcriptions of Debussy and MacDowell, etc. The Hartmann songs have been performed publicly by Charles W.



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Of the Hartmann part songs for male voices, "Good Night" was produced by the Guido Chorus of Buffalo and the Apollo Club of St. Louis, and also "Through the Lonely Halls of Night" figured on the Guido Chorus program.

A choral work for mixed voices and orchestra, "Oh! Weep for Those That Wept by Babel's Stream," was done in Cleveland by the Mendelssohn Choir; in Kansas City by the Philharmonic Choral Society and Orchestra, Carl Busch, conductor; and at the Buffalo May Festival by the Philharmonic Society in conjunction with the Chicago Symphony Orchestra.

Some of the recent Hartmann press excerpts are as follows:

Arthur Hartmann, violinist of great talent, ability, temperament and technical proficiency, won his hearers with his opening "Symphony Espagnole" of Lalo and held them throughout his various numbers. The audience so well liked his own "Cradle Song," a composition of simple sweetness, that he was compelled to repeat it.—Cleveland (Ohio) Leader, April 30, 1913.

A physician amateur of music in last night's audience observed that Hartmann looked like Paganini. There was, indeed, a good deal of facial resemblance to the portraits of the great diabolical master, especially when Hartmann smiled. But whereas Paganini was skinny and Mephistophelean, Hartmann's is a "little giant" presence. He demands and gets perfect quiet before he begins to play.

His playing made an evening abundantly worth while and won for the Arts Club the gratitude of its guests. There was a capacity audience.—Syracuse (N. Y.) Herald, February 28, 1913.

Arthur Hartmann, one of the most talented of present day violinists, gave a brilliant presentation of Lalo's "Spanish Symphony." Later he played two Corelli movements with classic poise and splendid technical clarity, a delightfully melodious "Cradle Song" of his own composition, which the audience redemanded, and Paganini's famous old war horse—the G string variations.

Hartmann has acquired poise and emotional balance in his playing. Formerly his temperament made him indulge in riotous things in the way of technical marathons and emotional orgies. Now his calmer self prevails, and he has matured a control that blends his mental and emotional tendencies into a well-balanced artistic poise.—Cleveland (Ohio) Press.

Hartmann was much amused on one of his recent Western trips to pick up in a dining car the circular which is reproduced on this page. He wrote the letter to a friend who is connected with the Northern Pacific Railroad, and of course did not dream that it would be used in the manner shown.

The Paris plans of Hartmann, particularly as regards the location of his studio, will be made known by him later. Before his departure he will spend some weeks in Buffalo, N. Y., the home of Mrs. Hartmann, and can be reached there at No. 58 Inwood Place. (Advertisement.)

Mulford's Newark Recital.

Florence Mulford Hunt is a great favorite in Newark, N. J., and invariably attracts a large audience whenever she sings. On Wednesday evening, May 7, she gave a recital in St. Paul's Methodist Church, where she is the soloist. Madame Mulford-Hunt was assisted by Lydia Koehler, one of her pupils and the soprano at the Third Presbyterian Church. The following program was given:

Flower Duet (from Madame Butterfly).....	Puccini
My Heart at Thy Dear Voice.....	Saint-Saëns
Pamina's Aria (from Magic Flute).....	Mozart
Come e' bello.....	Donizetti
Miss Koehler.	
Duet from Tales of Hoffmann.....	Offenbach
Who Is Sylvia?.....	Schubert
Ave Maria.....	Schubert
Wohin.....	Lassen
Romance.....	Tschaikowsky
Traum durch die dämmerung.....	Strauss
Leni.....	Hildach
Prelude.....	Ronald
Down in the Forest.....	Ronald
Summer.....	Ronald
Miss Koehler.	

Flower Song (Faust).....	Gounod
Songs My Mother Taught Me.....	Dvorak
Boat Song.....	Ware
Idyl.....	MacDowell
Blue Bell.....	MacDowell
Thy Beaming Eyes.....	MacDowell
Bolero.....	Arditi

In speaking of the recital the Newark Evening News said:

Both duets were much applauded. Mrs. Hunt followed with a dramatic delivery of the old favorite, "My Heart at Thy Dear Voice." She invested the familiar phrases with an emotional intensity and seductive feeling that aroused the enthusiasm of the audience and she had to reappear and sing again. Still later she sang another group. In all of these Mrs. Hunt sang in intense dramatic style, with a high degree of emotional interpretation, and the beautiful voice, so well known to her admirers, of course, evoking long and enthusiastic applause. Miss Koehler's voice is a high and pure soprano artistically used. (Advertisement.)

Cecil Fanning's London Successes.

The recitals given in London during the last few weeks by Cecil Fanning, accompanied by H. B. Turpin, have been received with such favor that the London World of April 16 says: "Of recent acquisitions to the concert platform Cecil Fanning seems most likely to make a permanent impression on the British public." The press and critics alike are united in their praise of Mr. Fanning's unusual ability as a vocalist.

The following program was given by Mr. Fanning at Bechstein Hall, London, April 15, and is illustrative of the high order of programs presented by Messrs. Fanning and Turpin:

Air from Julius Caesar.....	Handel
Iu bist die Ruh.....	Schubert
Der Nussbaum.....	Schumann
Sir Oluf.....	Loewe
Der heilige Joseph singt.....	Hugo Wolf
Der Musikant.....	Hugo Wolf
Auf dem grünen Hain.....	Hugo Wolf
Russian songs—	
Morning.....	Rachmaninoff
Oh! Thou Billowy Harvest Field.....	Rachmaninoff
The Siege of Kazan (Boris Godounow).....	Moussorgsky
Modern French—	
Romance.....	Claude Debussy
La Belle au Bois Dormant.....	Claude Debussy
I Had a Dove (adapted from Keats).....	Carl Busch
The Fool of Thulé (Fred. G. Bowles).....	Pietro Yon
Song cycle, O, Thou Dear Mortal!.....	Margaret Meredith
Softly the Wind.....	
My Heart's Entreaty.....	
If We Must Part.....	
Farewell Has Long Been Said.....	

Frank Gittelson and the Wieniawski Concerto.

The audience at Frank Gittelson's Berlin concert of February 19 contained a number of distinguished personalities, among them Max Fiedler, former conductor of the Boston Symphony Orchestra; Ossip Schubin, the famous writer, and a number of the best known violinists; also Madame Schulhof, the wife of the famous pianist of that



FRANK GITTELSON.

name, and mother-in-law of the lamented Wieniawski. After Gittelson's brilliant performance, Madame Schulhof presented herself and congratulated the young artist upon his wonderful performance of that master's work in the true Wieniawski style, adding: "I doubt if I have ever heard it performed any better since the death of poor Henri."

Frank Gittelson has just come into possession of a wonderful Antonius Stradivarius, made in 1698, in the transitional time known as the "Uebergang" between the Elongé and Golden periods. It is in a magnificent state of preservation, original in all its parts, including varnish, and contains no reinforcements of any kind, except what is called a small "Stimmfleck," and possesses a wonderful and large mellow tone. It was in possession of the family of Sir W. Rouse Boughton, of Staffordshire, England, since 1790, had not been used in over a hundred years, and was only accidentally discovered in 1910. All these facts are attested in writing, and the violin bears testimonial of the well known firm of Hill & Sons, London, violin experts. All connoisseurs who heard the violin, including Prof. Carl Flesch, pronounced it a wonderful specimen. It responded wonderfully to Gittelson's recent performance of the Brahms concerto with the Philharmonic at Breslau, a concerto which requires large tone, temperament and general bigness.

Morrill Artist Pupils Heard.

Artist pupils of Laura E. Morrill gave the following program in her closing recital of the season on Tuesday evening, May 6, in one of the recital halls in Aeolian Hall, New York:

Duet, The Gypsies	Brahms
Florence Chapman, Winifred Mason.	
Baritone solo, Bois Epais, from Armida	Lully
Russell Bliss.	
Two Roses	Gilbert
Morning	Speaks
Hazel Bennett.	
Alto—	
Mon Coeur s'ouvre à ta voix	Saint-Saëns
June	Mrs. H. H. A. Beach
Antoinette Harding.	
Depuis le jour, from Louise	
Florence Chapman.	
Soprano, Aria from Manon	Masseenet
Lillia Snelling.	
Tenor—	
Where'er You Walk	
My Hope Is in the Everlasting	
Clarence C. Bawden.	
Two arias—	
Aria	Gounod
Aria	Arensky
Winifred Mason.	
Chorus, The Venetian Suite	Nevin
Misses Chapman, Mason, Peteler, Hillbrand, Baylinson,	
Nolle, Northcroft.	
The Lorelei	Liast
What's in the Air Today?	Eden
Last Night I Heard the Nightingale	Salter
Clare Peteler.	
Lo! Hear the Gentle Lark	
Florence Chapman.	
Flute obligato, J. Fonzo.	
La Colomba	Schindler
Swing Low, Sweet Chariot	Homer
Lillia Snelling.	
I Arise from Dreams of Thee	Bruno Huhn
The Old Black Mare	
Russell Bliss.	
Duets—	
La ci darem	Mozart
It Was a Lover and His Lass	Walther
Lillia Snelling, Russell Bliss.	

Lillia Snelling, for three years with the Metropolitan Opera Company, and now to take her place in the musical world as a soprano, instead of a contralto, sang superbly. Florence Chapman's beautiful coloratura voice showed to great advantage in the arias from "Louise," "Depuis le jour." Winifred Mason displayed much brilliancy of tone and splendid control of the mezzo voice. Russell Bliss sang with his usual fine style, showing much assurance and brilliancy.

Others giving evidence of much progress since last heard in one of these recitals were Hazel Bennett and Claire Peteler, who shows much power and finish. Antoinette Harding also gave great pleasure with her beautiful contralto voice, deserving and receiving much praise.

The duet work was particularly commendable. Perfect blending of voice and artistic rendition was shown especially in those by Lillia Snelling and Russell Bliss.

MASON & HAMLIN PRIZE COMPETITION.

Sara Helen Littlejohn, a young girl from Galveston, Tex., was the happy winner of the Mason & Hamlin prize—a parlor grand piano valued at \$1,150—at the fourth annual competition, which took place on May 1, in Jordan



SARA HELEN LITTLEJOHN.

Hall, Boston, Mass., and participated in by members of the senior class in the piano department of the New England Conservatory of Music.

Gladys Alma Cooper, of Boston, Mass., was announced by Dean Wallace Howard to be a close second. Other contestants in the keen competition for the beautiful Mason & Hamlin prize piano were Florence May Bishop, Wheeling, W. Va.; Ella Catherine Nord, Jamestown, N. Y.; Joseph George Derrick, Springfield, Mass.; Hazel Belle Multer, Marlboro, Mass.

The interest in these most important yearly competitions is naturally very keen, as the value of the prize and the glory of winning fully warrants.

The Mason & Hamlin Company stipulate only that the judges shall be the director of the New England Conservatory of Music and the conductor of the Boston Symphony Orchestra, their assistants being selected as they wish. This year Dr. Karl Muck, Heinrich Gebhard and G. W. Chadwick acted in this capacity. Harold Bauer, Harold Randolph, director of the Peabody Institute, Baltimore, Md., and Max Fiedler have been among the judges during previous years.

The following prescribed selections were played by each contestant, the option of a personal choice being given in addition to these:

Fugue in G minor (Well-tempered Clavichord, Book 1, No. 16). Bach
Andante molto cantabile (theme and variations), from the
sonata in E major, op. 109. Beethoven
Etude in A minor, op. 25, No. 11. Chopin

Miss Littlejohn's musical training began when she was a mere child and continued throughout her preparatory school course, during which she was active in musical life both in and out of school. She was assistant to the musical director of the high school, a member of important musical organizations, and appeared often in concerts. Since 1910 she has been studying piano with George Proctor, of the New England Conservatory of Music, from which institution she is to graduate in June, 1913. While studying there Miss Littlejohn has had many successful public appearances. Her popularity among her fellow students was manifest by the immense laurel wreath presented by the senior class at the conclusion of the contest.

Miss Littlejohn is already engaged for a number of concerts throughout the South for the season of 1913-14.

Madame Von Klenner Sails for Europe.

Katherine Evans von Klenner, the prominent New York vocal teacher and coach, left last Saturday on the steamship Carpathia for a European trip. She will visit Naples, Florence, Milan, Venice and Rome, all Italian art centers, and will return in July to open her summer school at Point Chautauqua. Madame Von Klenner is accompanied on this trip by Mrs. James Campbell, of Philadelphia, Pa., and Isabel O. Tyler, of Rochester, N. Y. She is also to be accompanied by Mrs. F. N. Cowen, of Boston, whom she will meet in Europe.

Madame Von Klenner's visits to Europe have always been very profitable to her pupils, as she gives her main attention to the art centers, and upon her return her pupils reap the benefit of her observations.

Madame Von Klenner's summer school at Point Chautauqua, N. Y., has become a very important institution, having been in active operation for several years, and for the past few seasons having had a waiting list of considerable size. The school is beautifully located at Lake Chautauqua, which is a fine, cool spot, away from the crowds of Chautauqua proper. A good sized recital hall is connected with the school, and it is here that Madame Von Klenner instructs her pupils in stage deportment. Once or twice a season she gives concerts to which the public is invited, thereby giving her pupils actual experience in opera, concert and song recital.

Madame Von Klenner has inaugurated a teachers' class for the summer months, which has become very popular among teachers who can get away at no other time. All applications for enrollment should be sent to Madame Von Klenner's address, 952 Eighth avenue, New York. The summer school at Chautauqua opens the second week of July.

Franz Egenieff in Uniform of Cavalry Officer.

Franz Egenieff really began the study of music while garrisoned at Darmstadt, and though now only thirty-eight years old, he has won distinction through having been first baritone at Vienna and at the Berlin Royal Opera House.

However, Egenieff is one of the few artists who is at home both in opera and concert. On the concert platform his refined taste permits of no concessions being made for



FRANZ EGENIEFF IN UNIFORM OF CAVALRY OFFICER OF PRUSSIAN ARMY.

the mere sake of effect. On the operatic stage he reminds one of the first and best of his profession, particularly of the Bulas and Reichman type. This singer possesses a beautifully rounded baritone, nobly trained. He is a pupil of Lilli Lehmann, Victor Maurel and Alfredo Cairati, the excellent pedagogue, to whom Egenieff is indebted for the remarkable strengthening of his vocal chords. Cairati has, of late, been frequently mentioned by the Berlin critics.

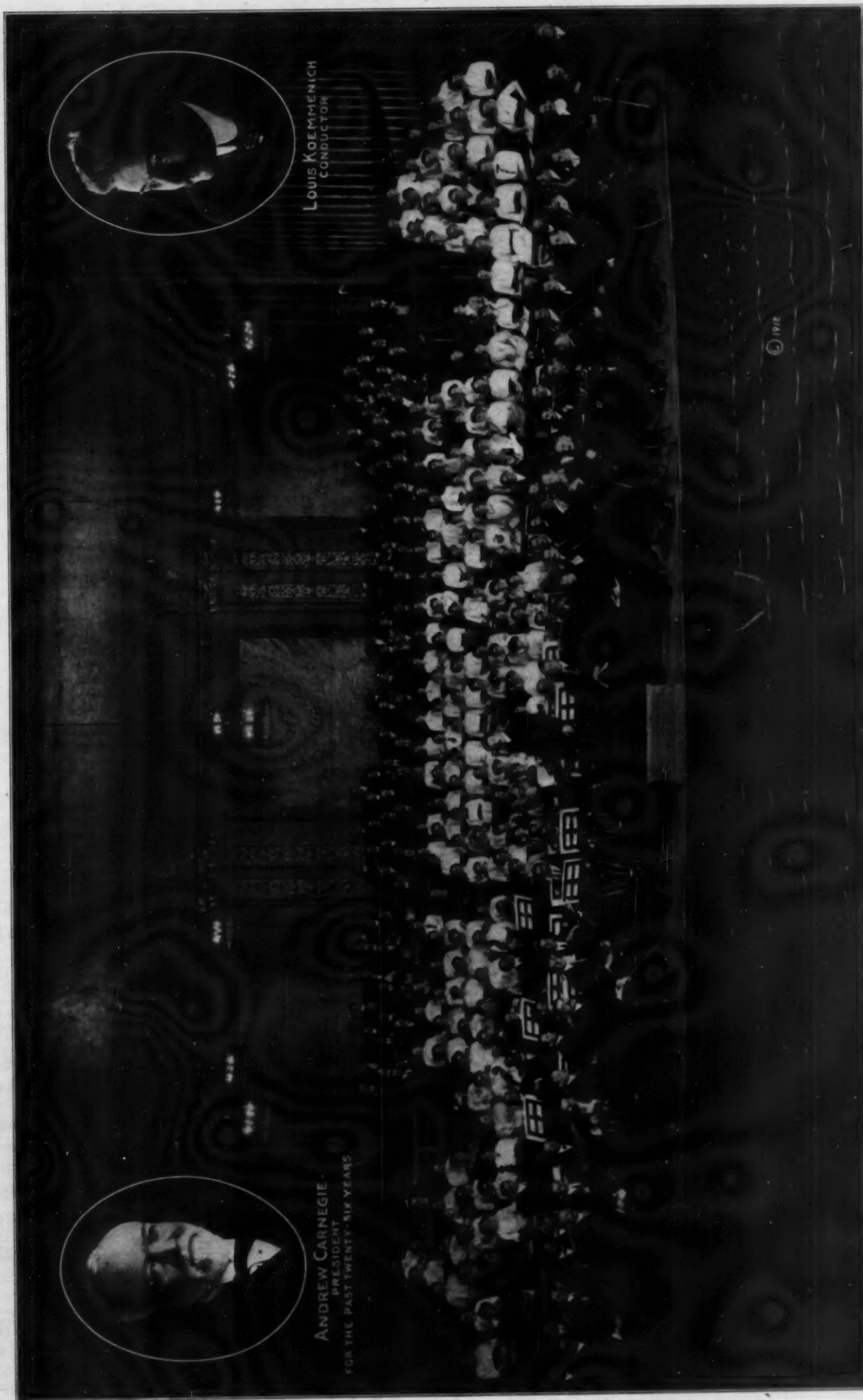


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ORATORIO SOCIETY OF NEW YORK.

In Carnegie Hall at a rehearsal of "Elijah" this season. Louis Koennenich is at the conductor's stand. Andrew Carnegie was recently re-elected president of the society for the twenty-sixth time.

BOSTON

'Phone, 5554 B. B.,
108 Hemenway Street,
Boston, Mass., May 8, 1913.

Unusual interest was centered in the opening of this season's Symphony Hall "Pop" concerts on May 6; an interest which chiefly concerned itself with the new conductor, Otto Urack, but took approving note also of the additional reinforcements of the orchestra, which was increased from its former fifty-five to its present sixty-six players. An excellently arranged program, opening with Wagner's sonorous "Entrance of the Guests Into the Wartburg" ("Tannhäuser"), continued in the appended order and revealed to the hitherto uninitiated the joy of Mr. Urack's conducting—the spontaneousness, enthusiasm, variety of rhythm and nuance, and the inherent, keenly penetrating musical instinct, which clothed each number, whether it were Wagner's "Magic Fire Music" from "Walküre," the sensuous and richly curving melody of Puccini, the immortally intoxicating "Blue Danube," or the bright and sprightly "Mikado," with an appropriate and revivifying accent. All hail to Mr. Urack and his joyful "Pops," harbingers of that delightful and irresponsible season known as the "good old summer time." Here is the program:

Entrance of the Guests into the Wartburg (Tannhäuser)....Wagner
(Organ, Mr. Marshall.)
Overture, Jubilee.....Weber
(Organ, Mr. Marshall.)
Waltz, Legends from the Vienna Woods.....Strauss
Selection, Madame Butterfly.....Puccini
Overture, Der Freischütz.....Weber
Suite, L'Arlesienne.....Bizet
Prelude,
Adagio.
Wotan's Farewell and Magic Fire Scene (Die Walküre)....Wagner
Blue Danube Waltzes.....Strauss
Overture, The Merry Wives of Windsor.....Nicolai
Evening Song.....Schumann

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Selection from The Mikado.....Sullivan
March, Stars and Stripes.....Souza

A recent appearance as soloist with the Washington Symphony Orchestra, in addition to various private engagements in the same city under distinguished patronage, and two highly successful appearances with the Hartford Philharmonic Orchestra, were the concluding events of Charles Anthony's brilliant season. Though these concluded his season in this country, they are by no means the end of his immediate activities, since two recitals at Aeolian Hall, London, May 29 and June 17, loom large in the very near future. Sailing on May 13 Mr. Anthony will have but scant time to rest before the date of his first recital, which will be followed by others in Liverpool and Oxford, as well as a second one in London.

Mary Morton Washburn, a talented young pupil of the Faellen Piano School, was the principal performer at the school recital last Thursday evening, in Huntington Chambers Hall, presenting a program composed chiefly of modern works. Miss Washburn displayed in all she essayed an unusual mastery of her instrument in addition to a well developed musical taste.

The fourth concert by the Glee Club of the Boston Teachers' Club, Grant Drake, conductor, at Jordan Hall, May 6, enlisted the solo services of Marie Sundelius, soprano, and Irma Seydel, violinist, both artists re-engaged from a similar concert of this organization last year, when they made a splendid impression. That their choice was one which met with popular approval was evident by the hearty demonstration accorded Mrs. Sundelius upon her entrance for her first song group, and by a like demonstration for Miss Seydel upon her first appearance, all of which was most richly merited by the excellent and finished work of both artists. To the vast majority of Boston's musical public Mrs. Sundelius' beautiful voice, rarely charming personality, and unusual insight into the very heart of the "song" she interprets, is too well known to need further explanation; suffice to say then that all of these characteristics and many more added to the joy of her hearers on this occasion. A note of novelty was given to her second group, comprising songs by Strauss, Vidal and Charles Fonteyn Manney, by the violin obligato, beautifully played by Miss Seydel, which accompanied them. As for Miss Seydel in her own solos, the Paganini concerto, for the first, and a group including "Romanze" by Georg Keller, "Souvenir, by Drdla, and "Hungarian Dances" Nos. 7 and 8, of Brahms, for the second, the remarkable impression she has created at former hearings, both in this city and elsewhere, was further intensified. With her it is not alone the technic, the tone or the interpretation, but a combination of all of these things further distinguished by a fine sense of proportion and musical balance unusual in any artist, let alone one of Miss Seydel's tender years. Particular mention must be made in connection with her second group, of the "Romanze" by Georg Keller, brother of J. Keller, cellist of the Boston Symphony Orchestra, a charming and musicianly piece, exquisitely played by the young violinist.

Numbers by the Glee Club which called forth much applause were Henry Hadley's delightful "Hong Kong Romance"; "Bendemeer's Stream," an old Irish melody, with soprano obligato, sung by Mrs. Sundelius; Nevin's "The Night Has a Thousand Eyes," with violin obligato by Miss Seydel, and "Hymn to the Madonna" of Kremserspicker, with organ, piano and soprano obligato.

BLANCHE FREEDMAN.

Heinrich Pfitzner's Philadelphia Recital.

Last Sunday brought to a close the series of semi-monthly musicales which have been held during the entire winter by Grace Welsh-Piper and Adele Sutor. Heinrich Pfitzner, the noted German pianist, played the following program:

Prelude and fugue for organ (Vol. 4, No. 5).....Bach
(Arranged for piano by Heinrich Pfitzner.)
Two Moments Musical.....Schubert
Op. 94, No. 2.
Op. 94, No. 3.
Sonata Appassionata.....Beethoven
Prelude, Sarabande Gavotte Aria, Rigaudon (from Holberg's Time).....Grieg
Four poems.....MacDowell
The Eagle.
The Brook.
Moonlight.
Winter.
From Birdland.....Pfitzner
Crows in the Snow.
Cuckoo as Oracle.
Swan's Death Song.
Sparrows' Dialogue.
Spinning Song.....Dvorak
Waltz, op. 34, No. 2.....Chopin
Mazurka (op. Posthumous).....Chopin
Thirteenth Hungarian Rhapsody.....Liszt

Mr. Pfitzner showed a fine grasp of every number of his program and a technic that faltered at nothing. Other artists who have appeared at the winter's musicales are Henrick Ezerman, John Grolle, Mary Woodfield Fox, Eppie Leland (who will play with the Philadelphia Orchestra next season), Viola Jenny, Jeanette Turner Broomell, George Pfeiffer and Eleanor Gage.

Alice Preston at Tuxedo Park.

Alice Preston, the popular American soprano and a familiar figure in social circles, has been spending the past week at Tuxedo Park, New York, arranging her house for summer occupation. Miss Preston has had a busy winter in concert work and created much favorable comment in her appearances with John McCormack. Her efforts in securing hearings for poor but talented young artists have been productive of excellent results, which so philanthropic a mission would naturally deserve. Miss Preston has not decided how she will pass the summer months, but in all probability she will, as usual, be seen at one or more of the fashionable watering places.

Camille Couture and Erik von Myhr strongly advise all ladies to take up the study of the violin—it affords such complete rest for the chin.—Winnipeg Town Topics.

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ST. LOUIS

St. Louis, Mo., May 4, 1913.

The St. Louis Symphony Orchestra, on its 2,000-mile trip through the Southwest, will play virtually to all the music lovers of Texas, Oklahoma and Arkansas. The stops have been arranged so that each performance will be at a State gathering. At Muskogee, where the orchestra will appear May 8, all the seats at the evening performance have been reserved by the bankers of Oklahoma, who are holding a convention in that city. At Little Rock a three-day festival, participated in by persons of the entire State, is being held; at Houston the Texas Saengerfest will be holding its annual meeting. The orchestra, fifty-three strong, left St. Louis Saturday night and will arrive at Houston the morning of May 5. On May 7 the orchestra plays at Waco, on May 8 at Muskogee, May 9 at Little Rock and May 10 at Springfield, Mo. Max Zach, conductor of the orchestra, is enthusiastic about the trip. It is the first of its kind in the history of the local organization, no trip in the past having been so extended. Mr. Zach hopes that next year a much longer trip will be made. On the tour the orchestra will be accompanied by several soloists who have won distinction in St. Louis and in other cities. The singers at Little Rock will include Mrs. A. I. Epstein, Mrs. Franklin Knight, William John Hall and John Rohan. The soloist at Muskogee will be Madame Marian Wright Powers of Carthage, Mo., who won many admirers at her appearance at a local performance of the orchestra. Madame Powers is a soprano of note and before appearing in public in America studied several years in Europe.

The programs have been selected with care and the numbers have been planned to please a variety of artists. It is to be regretted, however, that there is not an orchestral composition by an American composer on any of the programs. Max Zach has been one of the few conductors in this country who has stood up for the production of works by native composers, and on such a tour as this he could have substituted one of these for a work by a foreigner. It is only in this way that we can bring out compositions which are worthy of being played at any time or place. If our own orchestras do not perform native works we cannot expect those abroad to do so.

Quite an honor befell one of the graduates of the Kroeger School of Music last week. Mrs. Forbes Johnson, of St. Louis, was elected supreme president of the Mu Phi Epsilon Sorority at its annual convention in Boston. Mrs. Johnson was supreme historian for two years and she fulfilled her duties so well she was elected unanimously supreme president. This is the most successful musical sorority in the United States and its growth has been remarkable. Its honorary roll includes such distinguished musicians as Cecile Chaminade, Ernestine Schumann-Heink, Louise Homer, Alice Nielsen, Germaine Schnitzer, Leonora Jackson and Geraldine Farrar. The chapters are: Alpha, Metropolitan College of Music, Cincinnati; Beta, New England Conservatory of Music, Boston; Gamma, University School of Music, Ann Arbor; Delta, Detroit Conservatory of Music, Detroit; Epsilon, Toledo Conservatory of Music, Toledo; Eta, Syracuse University, Syracuse; Theta, Kroeger School of Music, St. Louis; Iota, Chicago College of Music, Chicago; Kappa, Metropolitan School of Music, Ithaca; Lambda, Ithaca Conservatory of Music, Ithaca; Mu, Brenau College University, Gainesville, Ga.; Nu, University Music School, Eugene, Ore.; Xi, University Music School, Lawrence, Kan.; Omicron Combs' Broad Street Conservatory, Philadelphia, and Pi, Lawrence Conservatory, Appleton, Wis.

A fine recital, given by students of the Conrath Conservatory of Music, took place last Tuesday night at the Odeon. Mlynarski's "Mazurka," rendered on the violin by E. J. Rung, as well as Godard's "Deuxieme Mazurka," Chopin's "Valse in A flat," Mendelssohn's "Rondo Capriccioso," "Scherzo," by Karganoff, and Beethoven's "Sonata Pathetique," were rendered in a scholarly manner by the young pianists. The program concluded with Liszt's Polonaise in E major, which was presented in masterly style by Anna Marie Flanagan, a graduate of this year's class.

Pupils of John W. Bohn, assisted by Leone Merritt, pianist, were heard in recital Friday evening of last week. The following numbers were given:

The Two Grenadiers	Schumann
Bedouin Love Song	Pisetti
	Ralph W. Bohn.
Boat Song	Ware
Ecstasy	Rummel
	Mabel Nix.
Love Song	Haesche
	Robert Grote.
To a Wild Rose	MacDowell
Scherzino	Moszkowski
	Leone Merritt.
The Voyagers	Sanderson
	Miss Nix and Mr. Gash.

Jean	Burleigh
Sweet Miss Mary	Neidlinger
	John E. Dover.
So Fair, So Sweet and Holy	Cantor
	Cora Heilage.
Concert Etude	MacDowell
	Leone Merritt.
Si le bonheur (Faust)	Gounod
	Gertrude Kasper.
Eleanore	Coleridge-Taylor
	Charles Gash.

The Missouri Chapter of the American Guild of Organists had its annual election Monday night, following the monthly dinner at the Washington Hotel. The result was as follows: Ernest R. Kroeger, dean; Mrs. Bertha Hall Whytock, of Kansas City, sub-dean; James T. Quarles, registrar; William John Hall, treasurer; Glenn H. Woods, secretary; A. T. Stevens, L. E. Walker and Carolyn A. Allen, auditors.

A song recital was given by Mrs. Adah Black-Holt, assisted by Mrs. Carl J. Luyties and Tyrie M. Lyon, at the Elks' Club, last Monday evening.

The program follows:

Sur mes genoux, L'Africaine	Meyerbeer
Farewell, Ye Hills	Tschaikowsky
Duo for two pianos, Romance	Thern
Mondnacht	Schumann
Frühlingsnacht	Schumann
A Spirit Flower	Campbell-Tipton
Te Souvient il, Thais	Massenet
Duo for two pianos, Rhapsodie Hongroise No. 3	Liszt
Le Baiser	Goring-Thomas
Will o' the Wisp	Spross
Jean	Russell
Sunset	Russell
Kosy Morn	Ronald

A performance by the Henneman School of Opera, the program of which consisted of scenes from some of the

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Eleanor Spencer masters her instrument with the virility and temperament of a Carreño.—Cologne Zeitung, Jan. 17, 1913.

Miss Spencer played the Rimsky-Korsakoff concerto with great eloquence and sweeping impetuosity.—Leipziger Abendzeitung, Jan. 8, 1913.

Miss Spencer is not merely a very fine executant, but she is also a thorough artist and strong and interesting personality.—London Daily Graphic, Nov. 18, 1911.

most celebrated operas, was given at Henneman Hall, Thursday night. The students acquitted themselves with great credit and displayed, from both the vocal and dramatic sides, the masterly guidance of their instructor, Alexander Henneman. This school is accomplishing much in the development of our musical talent in the rendering of high-grade operatic work.

A recital was given at Henneman Hall Monday evening by Marine Knitter, Florence Koelling, Julia Schoellkopf and Elsie Stricker, pupils of George Buddeus, assisted by Mrs. Estelle Baker, soprano, and Jules Silberberg, violinist. This program was rendered:

Variations on a theme by Beethoven	Saint-Saëns
	Miss Stricker and Miss Schoellkopf.
Papillons	Schumann
	Florence Koelling.
Idyl	MacDowell
Mazurka de Concert	Primi
	Marine Knitter.
Le deluge	Saint-Saëns
	Jules Silberberg.
Scherzo, C sharp minor	Chopin
Valse impromptu	Liszt
	Julia Schoellkopf.
Elen's Dream, Lohengrin	Wagner
The Isle Where Babies Grow	Nevin
Vanga's Song, The Postilion	Statzman
	Mrs. Baker.
Ballade, G minor	Chopin
Spanish Caprice	Moszkowski
	George Buddeus.
Melodie	Tschaikowsky
Caprice Viennois	Kreisler
	George Silberberg.
March from suite, op. 91	Raff
	Marine Knitter.
	Second piano, Mr. Buddeus.
Ta-ntella from Veneria a Napoli	Liszt
	Florence Koelling.
De-lation	Schumann-Liszt
La Campanella	Paganini-Liszt
	Elsie Stricker.

Spanish Carnival	Delieux
Transcribed for two pianos by Kunkel-Conrath.	
Miss Schoellkopf and Miss Stricker.	

The Arion Club (male chorus) of Webster Groves, under the direction of Glenn H. Woods, gave an excellent concert Friday evening, April 25. The club was assisted by Mrs. Agnes Kimball, soprano, of New York, and Hans Hess, violoncellist, of Chicago. The club was in fine form and showed the superior training of Mr. Woods. Mrs. Kimball proved herself to be a vocalist of high-class ability; in her solo from "Madame Butterfly" she was fully equal to the warm emotion demanded by the selection. Her three short numbers were beautifully rendered. Mr. Hess is an exceptionally fine cellist and the audience accorded him hearty applause. The program was as follows:

March, Welcome	Geibel
	The Arion Club.
Andante	Gluck
Spanish Dance (Vito)	Popper
Nocturne	Chopin
	Mr. Hess.
To Arion	Woods
	The Arion Club.
One Fine Day (Madame Butterfly)	Puccini
	Mrs. Kimball.
Fang' mein süßes Herzenskindchen	Lorenz
If I but Knew	Smith
	The Arion Club.
Kol Nidrei	Bruch
	Mr. Hess.
A Dream	Grieg
Far Off I Hear a Lover's Flute	Cadman
Spring Song	Herbert
	Mrs. Kimball.
De Sandman (by request)	Protheroe
	The Arion Club.
Aria (sings)	Pergolesi
Village Song	Popper
The Swan	Saint-Saëns
	Mr. Hess.
Aria from Aida	Verdi
	Mrs. Kimball.
Sextet from Lucia	Donizetti
	The Arion Club.
	E. R. KROEGER.

Reinold Werrenrath's Press Tributes.

Reinold Werrenrath, the well-known baritone, has had a most successful season. That his singing has given pleasure and satisfaction can readily be seen by the following press tributes:

He is an extremely clever lieder singer with an emotional baritone singularly adapted to shading and sentimental effects. The recall for several encores on his two numbers, a recitative from Handel's "Julius Caesar" and the wonderful "Vision Fugitive" from "Herodiade," testifies to his popularity with Kansas City audiences. He has a most intelligent technique and musical knowledge and a voice of enviable quality strong and vibrant. . . . His happiest numbers were of the ballad nature, for which he is specially noted.—Kansas City (Mo.) Journal.

The two duets, sung by Miss Hinkle and Mr. Werrenrath, were delightful. Their voices blend perfectly and the combination of two such remarkable singers could hardly be otherwise than tremendous.—Fort Wayne (Texas) Daily News.

Mr. Werrenrath established himself a favorite in Toledo by his tone qualities and sympathy of voice. While his voice may not possess all volume it deserves it is one of the most pleasing baritone voices ever heard here. In dramatic interpretation and aversion for foreign texts the younger singer does not possess the appeal of David Bispham, favored among baritones, but his singing is characterized by a subtle melody that is distinctly and uniquely popular.—Toledo (Ohio) Daily Blade.

It is some time since we last heard Mr. Werrenrath in concert in this town, and his singing last night revealed a broadening of tone and a development in method that placed him in the front rank of concert baritones. All his beauty of tone and artistry of style were finely displayed in the group of German songs; and to these were added in the English songs a lyric tenderness of expression and a touch of humor that enraptured his audience. So pronounced was the applause that Mr. Werrenrath responded with two encores.—Daily Eastern Argus, Portland, Me.

Mr. Werrenrath made his appearance in this portion and delighted every listener in the audience with his finished art, his dramatic ability and the rich musical quality of his voice. Mr. Werrenrath's enunciation is one of the most admirable of his many accomplishments and his expressive delivery was attentively appreciated by his hearers.

He sang the German numbers by Schubert and Brahms in delightful style and was recalled, giving a beautiful, modern writing for an encore, rendered most expressively.—Sunday Telegram, Portland, Me.

Reinold Werrenrath has sung sufficiently in this city to make the announcement of his coming of the utmost significance, and it was considered the greatest of good fortune that he was to be heard in two groups of songs last evening. He was given a hearty greeting when he came upon the platform and sang his four German numbers, one of Schubert's and the others of Brahms, with a sensitiveness to mood and a command of interpretation that made an intellectual and emotional appeal that captivated unequivocally everybody in the house. There was always a most admirable restraint, yet this splendid baritone was used with such skill that he attained the desired effects with no seeming effort.—Daily Press, Portland, Me.

A new and much appreciated baritone was found in Reinold Werrenrath, who made a decidedly good impression by the beauty of his voice as well as by the clearness of his enunciation. He has a repose and sureness that made him doubly enjoyable.—Philadelphia Record. (Advertisement.)

PHILADELPHIA

Philadelphia, Pa., May 3, 1913.

Wassili Leps, with the Philadelphia Operatic Society, will, according to present prospects, bring the formal musical season to a close this week. A surfeit of opera Philadelphia has never had, so this week's prospect of nightly performances in the Broad Street Theater are anticipated with unalloyed delight. The works to be produced under the baton of Wassili Leps are "Faust," "Martha," "Bohemian Girl" and "Der Freischütz." Numerous requests for repetitions of these works, all of which have appeared at some time or other on the society's program, are responsible for this series of supplemental presentations. "The Bohemian Girl" will be sung on Monday evening and Saturday afternoon; "Martha" on Tuesday and Thursday evenings; "Faust" on Wednesday and Saturday evenings, and "Der Freischütz" on Friday evening. The famous ballet of the opera will be a feature of every performance, while the chorus of 100 is being carefully trained by Mr. Leps. The staging is in the hands of Edward S. Grant. The casts will include: "Faust"—Sara Richards Jones, Margret E. Dietrich, Eva Allen Ritter, Harry Davies, Frederick Ayers, Horace R. Hood, John W. Little. "Martha"—Elizabeth C. Clayton, Mrs. Russell King Miller, Joseph S. McGlynn, Franklin L. Wood, Frederick Rees, Charles D. Cuzner. "Bohemian Girl"—Kathryn McGinley, Beatrice F. Collin, Constance Carpenter, Paul Volkmann, Helen M. Smith, Frederick Ayers, Franklin Wood, H. S. MacWhorter. "Der Freischütz"—Alma Weisshaar, Jenny Kneedler Johnson, Harry Davies, Frederick Ayers, F. T. Knight, Morris Ware, Horace R. Hood, John W. Little, Charles D. Cuzner.

On Saturday afternoon of last week the Sternberg School of Music presented more than thirty students at Witherspoon Hall in its twenty-third annual matinee. The program follows:

Quartet, Ride of the Valkyries.....Wagner
Catherine Wolff, Mary Bond, Bertha Atkins and Mattie Hoffner.

Piano solo—
Gavotte in G minor.....Bach
Valse, op. 64, No. 1.....Chopin
Edward Holtz.

Vocal solo, Bird of Blue.....German
Helen Kritler.

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Octave Etude.....Zimmerman
Bessie Strauss, Julia Freeman, Sadie Segal and Miriam Snively. Charles Linton at the piano.

Piano solo, Scherzo.....Bargiel
Mary Wine.

Trio for piano, violin and cello.....Sternberg
Piano part, Helen Conrad.

Two piano duet, Marche Heroique.....Saint-Saëns
Miriam Snively and Sadie Segal.

Piano solo, Campanella.....List
Bernardo Cortese.

Vocal solo, Aria from Prophet—Ah, mon fils.....Meyerbeer
Elizabeth C. Bonner.

Piano solo, Paraphrase Blue Danube.....Strauss-Schulz-Evler
Dorothy Goldsmith.

Quartet, op. 16 for piano and strings.....Beethoven
Julia Freeman at the piano.

Piano solo, Concerto in C minor (first movement).....Beethoven
With orchestra accompaniment.
Charles Linton.

Vocal solo, Elsa's Dream (from Lohengrin).....Wagner
Miriam Baker Hompe.

Piano solo, Concerto G minor (first movement).....Mendelssohn
With orchestra accompaniment.
Louis Kazze.

Chorus, Gypsy Life.....Schumann
Chorus Class.

Piano solo, Concerto in F minor (Allegro vivace).....Chopin
With orchestra accompaniment.
Bessie Strauss.

Chorus, Laughing Streamlet.....Spross
Chorus Class.

Piano solo, Tarantelle.....List
Robert Armbruster.

Quartet, Overture to the Magic Flute.....Mozart
Heien Bock, Florence Potter, Mary Bergan and Virginia Maxwell.

Martha E. Pettit, a pupil of Maurits Leefson, who has shown the rarest ability, gave her second piano recital in Egyptian Hall on Saturday, April 28, with the following program:

Moonlight Sonata.....Beethoven
The Lark.....Balakirew
At the Brook.....Sauer
Autumn.....Moszkowski
Faunes.....Moszkowski
Bird as Prophet.....Schumann
Valse, E minor.....Chopin
Valse, C sharp minor.....Chopin
Hunting Song.....Poldini
Introduction and Allegro.....Godard

Second piano part played by Doris Perkins, pupil of Miss Pettit.

Marie Stone Langston, Alexander Saslavsky and Clarence K. Bawden assisted in the last concert of the season of the Fortnightly Club on Saturday evening in the Academy of Music. Henry Gordon Thunder conducted.

The Song Cycle Quartet, consisting of Augustine Haughton, Eleanor Gage, Edward Shippen van Leer and Wesley Knox, assisted by Minnie T. Wright and Mary Woodfield Fox, will give a concert at the Edwin Forrest Home at Holmesburg on Monday evening of next week.

A recital of more than usual interest was given by pupils of the Coombs' Broad Street Conservatory of Music yesterday afternoon. The second part was as follows:

Violin, Introduction and Rondo.....Vieuxtemps
Edward Strasser.

Vocal, Die Blauen Frühlingsaengen.....Riez
Evelyn Dudley.

Piano—
Masking and Unmasking, op. 52, No. 5.....Moszkowski
Scherzo, op. 21.....Chopin.
Frances Ettinger.

Vocal, My Old Shako.....Trotters
William Downey.

Violin—
Humoreske.....Tor Aulin
Witches' Dance.....Kronold
Edward Strasser.

Vocal, Chanson de Florian.....Godard
Blanche Royer.

Piano, Rondo Capriccioso.....Mendelssohn
Frances Ettinger.

On April 29, at the final meeting of the Matinee Musical Club, Frieda Peycke, the talented Californian, who has appeared at the club's concerts on other occasions, presented several numbers of her own composition. They included "The Toy Maker," "Chums" and "The Cuckoo."

Later Philadelphia News.

Philadelphia, Pa., May 10, 1913.

Announcement was made this week that May Porter, well-known local organist, but probably better known as the popular and able director of several choral societies, had resigned her post at the Church of the Holy Apostles to take the position of organist and choir director at St. Paul's Presbyterian Church at Fiftieth street and Baltimore avenue. Miss Porter will assume her new duties the 1st of June. She will be succeeded at the Church of the Holy Apostles by F. Lyman Wheeler, of Lexington, Ky.

Recitals at the Coombs Broad Street Conservatory of Music and the Germantown branch of the Philadelphia Musical Academy, last week brought before the public notice a group of proficient and developed piano students.

Camille W. Zeckwer, director and head of the teaching staff of the Germantown school, presented several pupils who did credit to the recognized merits of his methods of instruction. The concert marked the close of the present season at the school. The program:

Quartet, Tannhäuser.....Wagner
Misses Hull, Kiefer, Alcorn and Knight.

Piano, Rondo Capriccioso.....Mendelssohn
Margaret Alcorn.

Piano, Fantasie Ballet.....Pierne
Ruth Leaf.

Piano, Polonaise.....Paderewski
Margery Lee.

Piano, Introduction et Allegro.....Godard
Elizabeth Davis.

Violin, Rondo Capriccioso.....Saint-Saëns
Alma Grafe.

Piano, Liebeswalzer.....Moszkowski
Margaret Delk.

Duo, Chromatique Galop.....List
Misses White and Simpson.

Piano, Paraphrase on the Merry Pranks of Till Eulenspiegel, C. W. Zeckwer.

Piano, Concerto, first movement.....Tchaikowsky
Marion Grafe.
Edith Griffith.

Violin—
Orientale.....Cui
Caprice.....Kreislner
Alma Grafe.

Quartet, Galop de Concert.....Milde
Misses White, Simpson, Dilks and Lee.

At the Coombs conservatory on Wednesday afternoon Miss Lulu Barnard, a student in the organ department, was heard in recital. Assisted by Paul Carpenter, violin, Miss Barnard appeared to advantage in the following program:

Sonata, C minor, op. 50.....Guilmant
Intermezzo No. 1 (Jewels of the Madonna).....Wolf-Ferrari
Largo.....Handel
Amoroso.....Handel
Gondolieri.....Nevin
Romance from Concerto No. 2.....Wieniawski
Second sonata, op. 65.....Mendelssohn
Grand March, Aida.....Verdi

Further student talent of high order will be revealed at the annual concert of the Leschetizky School of Piano Playing at the Acorn Club next Monday afternoon. Harold Nason, the director, has promised an interesting program.

Ernestine Schumann-Heink will make her last appearance here for this season in a recital at the Academy of Music next Monday evening, May 12. She will be assisted by Jules Falk, violinist, and Edward Collins, pianist. An interesting and varied program has been announced. Madame Schumann-Heink will sing the Adrienne aria from "Rienzi"; "Die Allmacht" and "Die Forelle," by Schubert; "Spinnerliedchen," from the seventeenth century collection of H. Riemann; "The Rosary," by Nevin; "The Cry of Rachel," by Mary T. Salter, and "When the Roses Bloom," by Louis Reichardt.

An evening with T. A. Daly is announced by Adele Sutor, pianist, and Carole Nitsky Stine, reader, for Thursday, May 15. The recital will be held in Miss Sutor's studio in the Fuller Building.

The Fellowship Male Singing Club has been engaged to sing at Willow Grove on Wednesday, June 11, at both the afternoon and evening concerts, with the Chicago Symphony Orchestra. John Owens will be tenor soloist. At a meeting of the association on Monday evening, May 5, the following officers were elected: President, G. Wesley Rudolph; vice-president, Oliver C. Curtis; treasurer, Jonathan Smith; secretary, William J. Ritchie; conductor, William B. Kessler; librarian, George Dallas Morrell; board of governors, William B. Kessler, Charles W. Deans, William B. Harper, W. Wallace Wood, J. Thompson Riday, Jr., Alan Craig Cunningham.

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CINCINNATI

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Cincinnati, Ohio, May 9, 1913.

The Cincinnati Symphony Orchestra is meeting with great success in its short Southern tour under Philip G. Clapp, director of the summer orchestra. Three concerts were given in Birmingham, Ala., this week, and from there the orchestra went on to Knoxville, Tenn., to take part in the annual May music festival. Among the soloists who appeared with the orchestra in Birmingham was Julius Sturm, principal cellist, and of whom the local critics had much to say, being especially impressed with his beautiful tone and finished playing. On its return to Cincinnati, the summer orchestra will fill a short engagement at the Zoological Gardens.

Members of the Cincinnati Musicians' Club are being congratulated on the originality and esprit which distinguished their annual "ladies' night," May 3. The Woman's Musical Club, of which Mrs. Adolph Klein is the highly efficient president, furnished the program, which was a complete surprise. The "Sinfonietta Domestica Burlesca" opened the program amid shouts of laughter, Emma Roedter and Aline Fredin playing motives from Strauss' "Domestic Symphony," which was well supplied with dramatic improvisations. Mrs. Theodore Workum won much applause in her fantasia, "Hunding and Sieglinde," Hunding being a small, brown dachshund. Lorena Zeller, in "Scenes from Childhood," did a practicing "stunt" as a child of eight might do it, and sang some naive verse. Corrine Moore Lawson, as "Mrs. Sippi," delighted everybody with her inimitable darky songs in "The Georgia Belle"; Mrs. Adolph Kahn was at the piano. Later a quartet composed of Mrs. Lawson, Lorena Zeller, Mrs. Lemon and Katherine Bennett sang melodies from Dixieland, interspersed with fancy dance steps; they were so hilariously received that they exhausted their repertory responding to encores. Bach's "Peasant Cantata," in which Katherine Bennett and Louis Ehrigott shared honors in Bavarian costume, ended the evening's entertainment.

The large assemblage of music lovers that thronged the Odeon at last Monday evening's graduation recital given by Alma Beck, the talented young contralto, and Betty Gould, the brilliant young pianist, may look forward to the enjoyment of another evening of music which the College of Music will offer next Friday night. On this occasion the college will present three of its young men in a graduation recital. All are known to the musical public, who remember their past efforts in various college events. One will be Leo Ullrich, baritone, who will be so well and favorably remembered for his remarkable interpretation of the part of Figaro, in the performance of "The Marriage of Figaro," by the Springer Opera Club last December. Besides Mr. Ullrich, Howard Hess, an accomplished young pianist, who has given many brilliant performances, including a most successful appearance at the last college chorus and orchestra concert, will be heard, and assisting Mr. Hess and Mr. Ullrich, William Knox, the fine young violinist, will take part. Mr. Knox's graduation recital takes place a little later.

The second evening recital given in the past few weeks by pupils from the class of Johannes Miersch at the College of Music, occurred at the Odeon last Wednesday evening and proved very enjoyable to a fair sized audience. The participants included both beginners and advanced students, and tended to show the fine musical development which the young violinists have made under Mr. Miersch's instruction. Because of the illness of one of the performers, Dorothy Kirkpatrick substituted in her stead, contributing the "Meditation" from "Thais," by Massenet, and a "Hungarian Dance," by Haesche. Miss Kirkpatrick has a fine tone and again demonstrated promising musicianship. Carolyn Hutton gave a finished performance of the fourth suite in D minor by Franz Ries, and William Knox played the Spohr concerto in A minor, No. 8, with musical feeling and facile technic. Exceptional talent was displayed by Marguerite Hasemeier, who played unusually well a fantasia from "Faust," by Gounod-Alard. Irene Burkhart, Agnes Helmstetter and Winifred Stewart were also well received and should be heard to better advantage after further study. The program closed with two concerted numbers—one a "Love Scene" by Paul Miersch, brother of Johannes Miersch, and the "Brindisi Valse," by Delphin Alard. Sixteen violins were employed in the performance, which was notable for the beauty of the string tone and the precision of the bowing.

Carrie Small proved herself gifted and well-equipped in her graduation piano recital, given at the Cincinnati Conservatory of Music last Tuesday evening. She has had instruction for a number of years under Frederic Shailer Evans and did excellent credit to her master in this crowning event of her student days. She is richly

endowed musically, interpretatively and artistically and presented her program in a professional manner. Of especial note was her performance of the Beethoven sonata, op. 26, in A flat, which she gave in its entirety, and the F minor concerto of Chopin.

Douglass Powell has been re-engaged as vocal instructor at the College of Music. Her assistant will be Mrs. Rosa Bartschmidt, a well-known school singer with an exceedingly fine lyric soprano voice. Mrs. Bartschmidt studied abroad for many years and her training and experience fit her for the position she is about to assume.

Among the notable events of the past week at the College of Music was the second violin recital by pupils of Johannes Miersch and a piano recital by pupils of Romeo Gorno. May 21 is the date set for the piano recital by pupils of Louis Victor Saar, who leaves shortly afterward, accompanied by his wife and children, for a summer in Europe.

Helen May Curtis is receiving warm congratulations upon the brilliant success of her program of musical readings given at the Cincinnati Conservatory of Music last Monday evening. She was fortunate in having the support at the piano of Lena Palmer, a pianist and accompanist of superior ability, and the program proved to be one of the most enjoyable heard in this city, being representative of the possibilities of the art of speech. Signor Tirindelli, who had composed a musical setting to the

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reading, "Brushwood," for Miss Curtis, accompanied her in her impressive rendition of this beautiful poem, which called forth much enthusiasm from the large audience. "The Day in June," of Lowell's, proved a delight at the hands of the accomplished reader, with the Mendelssohn "Spring Song" accompaniment, as did "Lorraine, Lorree" by Kingsley-Hawley, "The Lady of Shalott," with its setting by Horrocks, and "The Tin Gee-Gee" of Fred Cape's. Miss Curtis' voice is beautifully modulated; her interpretations are always refined, and altogether she represents the highest type of the reader.

The regular Saturday recital at the Cincinnati Conservatory of Music, yesterday, presented the classes of Mrs. Huntington, Louis Schwebel, John A. Hoffmann, Paolo Martucci, Bernard Sturm, Lloyd Miller and John Thomas, the following participating: Dorothy Hart, William Ramsey, Louise Scherl, Adelaide Winterhalter, Lolah Montgomery, Louise Hoffmann, Clara Wilhelmy, Ruth Welch, Emma Mae Baron, Claire Yarwood, Jane Hennessy, Rebecca Cohn and Erna Wissmann.

A large audience attended the song recital participated in by students from the class of Frances Moses, at the Cincinnati Conservatory of Music, last evening. The program opened with two chorus numbers sung with much style by fifteen members of Miss Moses' class. Later the same chorus, to the accompaniment of a quartet of violins, sang in an inspiring manner "The Snow," by Elgar. Fine, new talent was revealed among the soloists, as well as much voice material of consequence. All showed fine training and scholarship of a high standard; the recital was among the most enjoyable student events of the season. The soloists were Mrs. W. O. Crosswhite, Tressa Sugarman, Myrtha Bucher, Alice Morris, Helen Hesser, Emma Coleman, Edith Bauer and Alice Morris. The chorus was composed of Mae Chenoweth, Judith Finch, Helen Kuhlman, Emily Allison, Mabel Burton, Ella Holroyd, Marie Gibbs, Minerva Friend, Lottie Andrews, Ruth Baur, Laurena Inderrieden and Elizabeth Langebrake.

Mary Rose, contralto, pupil of John A. Hoffmann, will give her graduation recital at the Cincinnati Conservatory

of Music Thursday evening, May 15. Assisting on the program will be the gifted violinist, Mabel Dunn, pupil of Signor Tirindelli.

Thursday evening, at the Cincinnati Conservatory of Music, was devoted to a recital participated in by students from the piano class of Theodor Bohlmann and the violin class of Bernard Sturm. Tera Bartley played the Mendelssohn concerto, G minor, with technical facility and artistic perception; Emily Hillman Allison proved herself a temperamental young pianist in her brilliant presentation of the first movement of the G minor concerto of Rubinstein, and Jemmie Vardeman captured high honors by her playing of two movements from the Tchaikowsky concerto in B flat minor. Miss Vardeman is endowed with exceptional gifts, which have been carefully nurtured and developed by the artist hand of Mr. Bohlmann. Bernard Sturm was brilliantly represented by two gifted pupils, Cornelia Munz and Hazel Dessery. Miss Munz showed a well-developed technic and artistic sentiment in her playing of two movements from the second suite of Franz Ries. Hazel Dessery, the young violinist who has created a decided stir in local musical circles this season, played a group by Bach-Schumann in a finished, polished manner. The artistic achievement of the students throughout was a distinct credit to the Messrs. Bohlmann and Sturm and to the conservatory.

Louise Iselhardt, pupil of Frederic Shailer Evans, will be heard in her graduation recital at the Cincinnati Conservatory of Music next Friday evening, May 16.

JESSIE PARTLOW TYREE.

Louise M. Butz Presents "The Toy Shop."

"The Toy Shop," an opera in two acts, with a large cast comprised of young men, women and children, was given recently at Mercantile Hall, Philadelphia. This opera was presented by Louise M. Butz, who not only conducts but has entire charge of the production. The libretto is by Alice C. D. Riley, and the music is by Jessie L. Gaynor and Frederick F. Beale. So elaborate were the preparations for the performance of this spectacular entertainment that 110 persons were included in the personnel of the company. The opera possesses a sprightly and vivacious score and the audience was both large and enthusiastic. Miss Butz deserves much praise for the success of this production. She has arranged a number of performances in important cities, to be given this season, and has several already booked for next year.

The patronesses were: Mrs. John S. Muckle, Mrs. Rudolph Blankenburg, Mrs. Edward Bucher, Finck, Mrs. M. F. Meyer, Emilie Spiess, Mrs. Philip Klein, Mrs. William Nax, Mrs. J. J. Martin, Louise Eble, Mrs. E. S. Workman, Mrs. K. Pahl, Bertha Woertz, Mrs. Charles Schaal, Mrs. Albert Schoenhut, Mrs. G. Theodore Ketterer, Mrs. Albert Hauck, Mrs. Franz Ehrlich, Mrs. Charles Schaal, Sr., Mrs. William Braun and Mrs. L. W. Cave.

The cast was as follows:

Toy Maker—Dave Meyer; The Hours—Mrs. Chas. Schaal, Laura Pahl, Johanno Hundertmark, Glenna Fuller; Quarter Hours—Grace Campbell, Ella Behrer. Mildred Fisher, Esther Bernheim, Alberta Sauter, Susanna Beury, Anna Hewitt, Betty Otis, Bertha Small, Mathilda Eckstein, Anna Stelzner, Mrs. Franz Ehrlich; Lady Dolls—Mrs. G. Theo. Ketterer, Mathilde Eble, Elizabeth Woertz; Jacks-in-the-Box (afterwards Fops)—Dave Meyer, George Balzeret, Walter Turner, Martha Smith, Frances Rose, Elmer Haig; Marines—Charles Carl, Leroy Katz, Harry Warner, William Ritter, Edward Carl, Paul Lehman, Herbert Bretinger, Con. Katin; Tin Soldiers—Wm. Fox, Elwood Scheipp, Harold Lea, Loretta Smith, Ernst Hack, Gustav Helm, Richard Newkomet, Edward Vaughn, Christian Fischer, George Buechse, John Feeny, William Schultz, John Grigo; Wooden Soldiers—Carroll Lansing, John Neill, George Rossberg, George McKee, Paul Busch, Arthur Kretz, Thomas Stavely, Walter Noll, Ludwig Doll; Military Band—Harry Ladner, Robert Froelich, William Weninger, Paul Deigendesch, Alfred Stroh, George Moore, Frederick Reinhart, Frank Lea, Alberta Bernheim, Hortense Bernheim, George Woertz, Dan Bernheim, Frederick Spamer, May Belle Berretta, Maud Keenan Scott, Betty Otis, Carroll Lansing, Edna Welch, A. Hartung Wilkins, Elizabeth Woertz, Ruth Bernheim, Beatrice Lemisch, Charles Carl, Hugo Carl and Norman Moore.

Hinshaw for Norfolk Festival.

William Hinshaw, the noted baritone, has been specially engaged for the part of the High Priest in the performance of "Samson and Delilah" at the Norfolk (Conn.) Music Festival on June 4. From the Connecticut Hills, Mr. Hinshaw goes to Saratoga, N. Y., to sing at the convention of the New York State Music Teachers' Association.

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McLellan Pupil Engaged for Opera.

Eleanor Cochran, artist-pupil of Eleanor McLellan, the well known voice teacher of New York, has signed a three year contract to sing leading roles at the Chemnitz Opera, in Germany. Miss Cochran is a Pittsburgh girl, who studied a year with Miss McLellan in New York.



ELEANOR COCHRAN.

Last summer the two went to Berlin, where the study continued. During this past season Miss Cochran has been coaching with the well known Berlin coach, Otto Schwartz, and is now prepared to sing the leading roles of no less than twenty operas.

Inez Barbour in Buffalo and Cleveland.

Inez Barbour, the well-known soprano, has added to her list many new laurels during the season just closing. Two of Miss Barbour's most recent appearances brought her much praise both in Buffalo, N. Y., and Cleveland, Ohio. The appended press criticisms refer to those occasions:

Inez Barbour, of New York, was the soloist. She disclosed a voice of lovely quality with effortless and beautiful tone emission. Her breath control, enunciation and style were all worthy of praise.



INEZ BARBOUR.

and her singing won recalls for her after each number. She generously granted two encores, of which "Love Has Wings," by Rogers, was particularly effective in its tonal loveliness and sprightly interpretation.—Buffalo Express.

The soloist . . . was Inez Barbour, . . . who made an instant success with her hearers. In point of quality of tone, fine use of the voice, breath control and artistic style, Miss Barbour showed herself a singer of unusual caliber.—Buffalo Evening News.

Inez Barbour, soprano, was soloist. She has a voice that is rich in quality and sweet and beautiful in all registers. She sings with-

out effort and her manner of delivery is superb. She was heartily applauded and graciously gave two encores.—Buffalo Commercial.

Inez Barbour, noted concert artist of New York, won her audience from the start. She has a charming stage presence. She is an artist to her finger tips, while her voice is a soprano of beautiful quality, sweet and clear in its upper notes and never at any time does she force her tones, which makes her singing all the more enjoyable.—Buffalo Courier.

Inez Barbour made her first appearance in Buffalo last evening and established herself in the favor of her audience by her pleasing personality and the clear, silvery quality of her voice. To these characteristics may be added a highly artistic diction and a control of the tone which enables her to render the mezzo voice passages with great smoothness. In all her songs she gave pleasure by her distinct enunciation.—Buffalo Evening Times.

The real surprise of the evening consisted in the singing of Inez Barbour, soprano, who first gave an aria from "La Boheme," as it seems to be the fashion among concert singers nowadays, and then offered a group of songs, including almost a Sembrich collection from Russian, French, German and American composers. Miss Barbour has a sweet, lyric voice and quite unusual interpretative ability. This, coupled with an apparently wide understanding of dramatic values, gave even her humorous and descriptive songs a quality which they do not usually possess in the hands of concert artists.—Cleveland Plain Dealer.

Miss Barbour was heard in a Puccini excerpt and several songs which she sang with much artistic appreciation.—Cleveland Press.
(Advertisement.)

Clara Butt's Views on Singing.

According to Clara Butt, the eternal question, "At what age shall I commence to study singing?" is to the experienced singer always a bit amusing. Madame Butt contends that if the singer's spirit is in the child nothing in the world will stop its singing.

"The embryonic singer," says the famous contralto, "will sing from morning till night, in spite of rules and theories. An all-providing Nature seems to make untutored efforts the very best kind of practice, and the only risk of injury is contact with bad music. Children seem to be doing their best to prove the Darwinian theory by showing they can mimic as well as monkeys. It is through mimicry, more or less unconsciously, I suppose, that the average child comes into its little store of wisdom. If the small vocal student is taken to the vaudeville theater, where every known vocal law is mutilated in twenty different ways, and if the child observes that the smashing process awakens tumultuous applause, it is only reasonable for it to infer that such methods of singing are approved ones and promptly adopts them.

"The first thing the parent of a musical child should consider is to teach it to appreciate the difference between good taste and bad in singing. A 'horrible example' should be designated as such, and not tacitly endured and, by inference, endorsed. On the other hand, the more good singing a child hears the better will be the effect on the mind which is to direct its musical future. This is one branch of the vocalist's education that may begin long before actual lessons, and it is too often neglected."

There are three children in the Clara Butt-Kennerley Rumford family and all are musical, though it is somewhat early to determine whether they have inherited the unusual gifts of their brilliant parents. One of the boys has revealed considerable talent as a violinist, and the daughter as a pianist, while all three are fond of singing.

Welsh-Sutor Management Announcement.

At a recent musicale given by the Association of Alumni of the University of Pennsylvania, at Houston Hall, Philadelphia, the following soloists were heard: Mary Woodfield Fox, pianist, '00; Charlton Lewis Murphy, violinist, '01; David V. Griffin, baritone, C. E., '11; the University Male Quartet, consisting of Dr. Maxwell J. Lick, Med., '12; Dr. Francis C. O'Neill, Med., '11; David V. Griffin, C. E., '11; Percy P. Parsons, Med., '13; and the Song Cycle Quartet, composed of Augustine Houghton, soprano; Eleanor Gage, contralto; Edward Shippen van Leer, tenor; Wesley Knox, baritone, and Minnie T. Wright, accompanist. The program, which was in charge of May Porter, Mus. Bac., '01, follows:

Sanctus (from St. Cecilia Mass).....Gounod
University Quartet.
With organ accompaniment.
Piano solo, Nocturne, C sharp minor.....Chopin
Mary Woodfield Fox.
Baritone solo, Quand la Flamme de l'Amour.....Bizet
La Jolie Fille de Perth.
David V. Griffin.
Violin—
NocturneGaubert
Caprice EspagnolKetten-Loeffler
Charlton Lewis Murphy.
(Ella J. Rowley at the piano.)
Three FishersGoldbeck
University Quartet.
Piano solos—
St. Francois d'Assise, La predication aux oiseaux.....Liszt
St. Francois de Paule marchant sur les flots.....Liszt
Mary Woodfield Fox.
*THE SONG CYCLE QUARTET.
Song cycle, The Morning of the Year.....Cadman
MARCH AND APRIL.
Prelude.
Miss Wright.

Spirit of Spring. Quartet.
 With Rushing Wind. Mr. Knox.
 I Martius Am. Miss Haughton.
 Spirit, Arise. Miss Gage.
 My Tears Are Falling. Mr. Van Leer.
 Sweet, Laggard, Come. Mr. Van Leer.
 All the World Is Spring Today. Quartet.
 I Hear the Whispering Voice of Spring. Quartet.
 April Is Here. Miss Gage.
 Welcome, Sweet Wind. Miss Haughton.
 Intermezzo. Miss Wright.
 Again the Sun Is Over All. MAY.
 Alas! That My Heart Is a Lute. Mr. Van Leer.
 The Softly Warbled Song. Miss Haughton and Mr. Van Leer.
 The Brooklet Came from the Mountain. Miss Gage.
 I Saw the Bud-Crowned Spring Go Forth. Mr. Knox.
 The Moon Behind the Cottonwood. Quartet.
 Look Forth, Beloved. Miss Gage.
 I Cannot Sing to Thee as I Would Sing. Mr. Van Leer.
 O Spirit of the Spring Delay. Quartet.

*Through the courtesy of Grace Welsh Piper, '00.

May Porter, Mary Woodfield Fox and the Song Cycle Quartet are all under the management of the Welsh-Sutor agency.

Nordica and Hamlin Exchange Compliments.

The throng of friends and admirers of Madame Nordica that crowded into the greenroom of Orchestra Hall, Chicago, to offer congratulations to the famous prima donna after her recent brilliant concert in Chicago, were interested witnesses of a charming impromptu scene.

The beautiful Nordica was seated, receiving the enthusiastic homage of those about her, when George Hamlin, fresh from his operatic triumphs on the Pacific Coast, entered the room. There was a momentary hush, and the crowd instinctively parted to make way for the distinguished tenor. The two artists had not met for some time, and Madame Nordica, regal in charm and bearing, extended her hand in cordial greeting. Mr. Hamlin kissed it with foreign grace.

"It was superb!" he exclaimed. "Your art is perfection."

The diva's face was radiant with pleasure as she replied: "Surely, you ought to know! So you think I still can sing?" she added, laughingly.

"Never better," was the hearty response. "Do you know, my thought has reverted a dozen times this afternoon to a performance of 'Tristan and Isolde' you and Jean de Reszke gave in the Chicago Auditorium, the last time he was in this country? It stands out in my memory as one of the most remarkable performances I ever heard. Do you recall it?"

"Indeed, yes. Jean and I have often spoken of it. We both consider it the zenith of our artistic accomplishment. It was one of those rare occasions when everything conspired to make it a perfect performance. Jean always said that I was inspired that night, and I know that he was."

Elizabeth Topping's Busy Season.

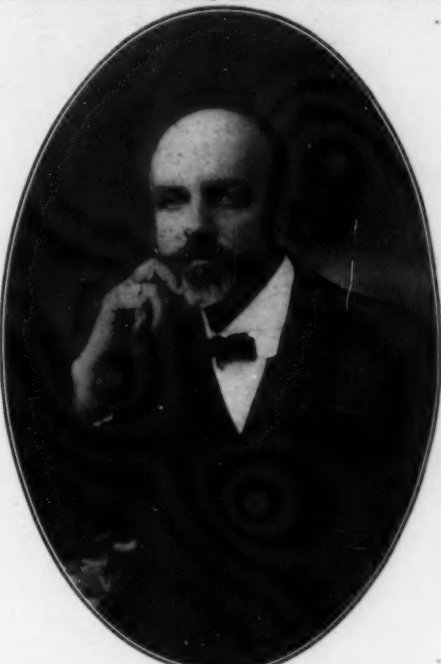
Elizabeth Topping's piano activities are not confined to her New York studio, 528 West 114th street, where her class is continually increasing. The prospects for next season's work being unusually fine, she is also doing good work at "The Gateway," a school for girls at New Haven, Conn., where she teaches once a week.

On May 8 Miss Topping appeared in concert in Memorial Hall Brooklyn, N. Y., where she played selections from Chopin, Debussy and Liszt with great success, and on May 20 will appear again in concert in Brooklyn.

Miss Topping has already arranged for several recitals next year.

HUGO GÖRLITZ, IMPRESARIO.

The recent sensational successes in England and on the Continent of Daniel Melsa, the new Polish violin star,



HUGO GÖRLITZ,
Melsa's impresario.

have again brought into prominence the name of Hugo Görlitz as an impresario, for Melsa is under the exclusive management of Mr. Görlitz.

years he was closely associated with the tours of that great pianist. He was also manager for Kubelik, both in Europe and America. In 1906, Mr. Görlitz arranged a concert with the Vienna Philharmonic Orchestra, at which King Edward VII was present. The success of this concert was so pronounced that the monarch shook hands with the impresario and congratulated him on his achievement.

Mr. Görlitz's next great venture was a tour of Australia and New Zealand, with the Sheffield Choir, this being one of the most successful tournees ever attempted in the antipodes, and represented one of Görlitz's greatest managerial achievements. In the short period of two weeks the gross receipts for the choir in New Zealand amounted to \$70,000.

The impresario's next move was in connection with Stella Carol, who became the wonder of English audiences.

After having withdrawn from active managerial work for a number of years, Mr. Görlitz heard Melsa on the Continent, and was so deeply impressed with the youth's genius and prospects that he was induced to return to the managerial arena, and the manner in which he has presented the new violinist to the three greatest centers of Europe—Berlin, London and Paris—testifies to his unabated energies and abilities. Melsa's Parisian debut was the most remarkable event of its kind ever recorded in the French capital.

The letter written to Mr. Görlitz by Jean de Reszke bears eloquent testimony to that great singer's appreciation of Hugo Görlitz's managerial gifts. This letter is reproduced below in facsimile:

(Translation of letter.)

MY DEAR FRIEND: They just telephoned me from the Figaro that there is not to be a Five O'clock so soon. There is to be one at Nice on the first of April and the next one will be much later. I regret this, for Colmetter would have been enchanted to have Melsa play.

The concert is announced as a great success. You are a great man. If I had had a similar impresario during my career I would have earned twice as much. I am happy that you are recovering.

Yours in friendship,

JEAN DE RESZKE.

Already much interest is manifested in the forthcoming American tour of Daniel Melsa. His New York debut is to be made under brilliant auspices, with the Metropolitan Opera House Orchestra, at its first Sunday night concert in November next.

Recent Granville Successes.

Charles N. Granville appeared with great success recently as follows: April 3, with the Elizabeth (N. J.) Choral Club, in which he sang the title role in the performance of "Elijah"; April 11, at Middletown, N. Y.; April 15, with the Summit (N. J.) Choral Society; April 30, with the Lyric Club, of Newark, N. J. As usual the press spoke of Mr. Granville's fine art and beautiful voice. The Elizabeth Daily Journal said:

His quality of tone was good, and he reads his lines with intelligence and frequently with dramatic power.

The Middletown (N. Y.) Times-Express commented thus:

Mr. Granville won the audience in his first number, the prologue from "Pagliacci," which was rendered in English. The group which followed artistically led up to the wonderful climax, "Lorraine, Lorraine, Lorraine," which was done with dramatic force and compelling intensity.

Mr. Granville has filled thirty engagements this winter and has a number of concerts still booked, including the musical festival at Lexington, Ky., May 15 and 16; with the Schenectady (N. Y.) Choral Club, May 26; Danville, Ky., May 29, and Shelbyville, Ky., June 3. (Advertisement.)

The Barmen Opera's productions: "Tannhäuser," "Meistersinger," "The Magic Flute," "Undine," "Königskinder," "Tiefland," "Mignon," "Faust," "Trovatore," "Jewels of the Madonna," "Lohengrin," "Walküre," "Colonel Chabert," "The Barber of Seville," "Ariadne auf Naxos."

Mon cher ami
 On vient de me téléphoner
 du Figaro qu'il n'y aura pas
 de 1^{er} Acte un Five O'clock - le
 1^{er} Avril il y en a un à Nice
 puis celui de Paris doit avoir
 lieu bien plus tard. Je le regrette
 car Colmette aurait été enchanté
 de faire jouer Melsa.
 Le concert s'annonce comme
 un grand succès - Vous êtes
 un grand homme - Si j'avais
 avant en jouant ma carrière j'aurais
 gagné le double. Je suis content de
 vous savoir ainsi. Avec amitié
 Hans Ruyter

Hugo Görlitz introduced himself many years ago to the musical world as the manager of Paderewski, and for nine

LONDON

30A Sackville Street, Piccadilly W. 1.
London, England, May 1, 1913.

The announcement made this week that Thomas Beecham and Sir Herbert Tree have secured the rights to Richard Strauss' "Ariadne auf Naxos" and that they will give a series of eight performances of the work at His Majesty's Theater, beginning May 27, has greatly interested the musical and dramatic world. The work will be done under the direction of Sir Herbert Tree, who will also play the part of M. Jourdain. Who the singers will be has not been announced. Mr. Beecham and the Beecham Symphony Orchestra will, however, be associated in the venture.

Kreisler, who has become so great a favorite with English audiences, will not be heard here for some time, after his final appearance at Queen's Hall, early in the autumn. Mr. Kreisler has been engaged for a series of concerts in the United States, including fifteen concerts with the Boston Symphony Orchestra and a short tour with the Philharmonic Society of New York City. Mr. Kreisler will have some ninety appearances in all.

The Carl Rosa Opera Company is giving a season of English grand opera at the Coronet Theater (one of the suburban theaters), where the repertory is made up of the standard operas, including some by contemporary composers, notably Wolf-Ferrari's "Jewels of the Madonna."

The German season will come to its conclusion at Covent Garden, May 19, after which the French and Italian season begins. Besides three cycles of the "Ring" there will have been given "Lohengrin," "Tannhäuser," "Tristan and Isolde" and "The Flying Dutchman," from the Wagner repertory; and Humperdinck's "Königskinder," in which, in the character of the Goose Girl, Angela Sax will make her first London appearance.

Owing to a previous engagement on the Continent which conflicted with the date of that of the closing performance in the first cycle of the "Ring," Arthur Nikisch was not able to conduct "Götterdämmerung" at Covent Garden, April 28. The performance was given under the direction of Paul Drach, who had been heard at Covent Garden the previous season. It was an interesting event, this opportunity of hearing the "Ring" thus divided in its continuity of musical thought. There can be no comparison between the two conductors' point of view on musical conviction. Temperament, tradition and nationality must ever make a great distinctive difference in the reading of every score. But it is not the intention of these columns, during the "season," to dilate on the fascinating subject of musical differentia, and all that pertains to it, especially in relation

to fascinating personality. The subject must not be trifled with through any cursory generalizing. Arthur Nikisch, Paul Drach and Dr. Rottenberg have each contributed to the interpretation of the Wagner repertory, each according to his light; the authoritative note in each being distinguished for its differentiation to the other.

There are few pianists so well equipped to present the purely musical side of piano playing as Ernest Schelling. Possessing a perfect command of all technical resources,



MR. AND MRS. YEATMAN GRIFFITH.

he, however, never considers his perfection of technic in any other respect than as contributing to the evolving of the raison d'être of the composition. And on no former occasion of his playing in London has his general equipment and fine musical culture been more fully demonstrated than at his recital, given at Queen's Hall April 29. Mr. Schelling constructed his program of Chopin and Liszt, the Chopin B minor sonata and the Liszt B minor contributing the works of larger form from these two masters. The Liszt sonata suggested a great intensity of mood and capacity for sincere musical feeling and ability to express intelligently. It was one of the finest interpretations that have been heard in London in many a day of his colossal work. In Chopin, Mr. Schelling is an unique artist; he combines the necessary virtuoso deftness with the sympathetic intimacy of thought, that is so rarely found in equal balance in the one personality. His reading of the B minor sonata was wonderfully conceived and presented. His conception of the work is that of the trained mind; musically and mentally it is that of the objectively constructed; exquisitely adjusted as to the temperamental, and delivered with a compelling musical force and finish of phrase. In other Chopin works—in two nocturnes, C sharp minor, op. 27, No. 1, and F sharp major, op. 15, No. 2—the delicacy of the mood of both works was invariably tinged with a nobility of sentiment, as again in two mazurkas. And in two etudes, the barcarolle and the A flat ballade, the pianist's sense of the character of tone, the fitting of tonal character to mood of composition was a feature but rarely attained by even the few great ones, among whom Mr. Schelling need fear no comparison, though he is one of the youngest among them. In one of the etudes, the op. 10, No. 9, the ethereal tone produced by the pianist was of a quality and beauty impelling in its charm. It had to be repeated so urgent was the applause. Free from all sentimentality was the ballade in Mr. Schelling's recreation, taking on its true character as a great dramatic poem with its keynote of the imperatively masculine, though when presented by some of its "interpreters" it seems to

be the concentrated essence of mid-Victorian sentimentality. The recital in its entirety placed Mr. Schelling in a more firmly established artistic position than ever.

Elena Gerhardt gave her first recital of the season at Bechstein Hall, May 2, when Arthur Nikisch acted as accompanist. Miss Gerhardt's program was constructed along familiar lines, of songs which have become favorites of both the singer and her audiences, and in the interpretation of which she is supreme. Particularly interesting was the closing group constructed of Richard Strauss's "Ruhe mine Seele" and his "Wiegenlied"; and Hugo Wolff's "Morgen alle bösen Zungen," "Dir ihr Schwebet Nimmersatte Liebe" and "Der Freund." These six numbers were delivered with exceptional charm of voice and mood value and proclaimed the singer, as ever, one of the foremost interpreters of German song. A group of songs by Erich Wolff constituted the middle portion of the program, and of these the lovely "Fäden" had to be repeated. Miss Gerhardt, again with Arthur Nikisch at the piano, will give a second recital June 10, when she is announced to sing a group of English songs.

Mr. and Mrs. Yeatman Griffith gave the sixth program of the Informal Music Society series. A long list of lovely duet numbers for soprano and baritone proved thoroughly enjoyable. Ranging from Purcell to Sinding, with a group by Hildach, one in Italian, and three numbers by Brahms, these two accomplished singers proved their versatility and artistic conception of the various types of song. Their voices blend beautifully, and in "Se a casa Madama," from Mozart's "Le Nozze de Figaro," and in two other numbers sung in Italian, this characteristic was most fully noticeable. Diction, too, is another element of their work, worthy of special mentioning, especially the Italian and German. The duet form of the vocal art has been greatly neglected by singers in the past, but it bids fair to come into greater recognition, in London, at least, where Mr. and Mrs. Griffith are heard so frequently of late. They gave a program of the same order at a private musicale given at the Savoy Hotel, April 22, and were enthusiastically received.

Jules Wertheim gave his second piano recital at Bechstein Hall, April 30, when the program, among other numbers, was constructed of the Bach-Busoni chaconne, the Brahms rhapsody in G minor, the Chopin B flat minor sonata, two preludes by the pianist-composer, and some Liszt numbers. Mr. Wertheim's readings have the great charm and interest that come from thorough musicianship and experience. He never fails to interest, particularly in respect of that which constitutes the intellectual side of interpretation. That he has not plumbed the deepest feelings underlying all compositions presented by him was a matter of regret, notably so in the Chopin sonata, which came near to being absolutely sterile as to meaning, or emotional quality. And a feature that amounted to a very disturbing element was the pianist's mannerism regarding the rhythm; it is nothing but a mannerism to halt and jerk the rhythm, to come in on the regular beat an instant too soon, or too late, and lose all pulsation in so doing. Mr. Wertheim is too good a musician and accomplished a pianist to indulge in any "such foolishness." That he has the true sense of tempo rubato he proved in the Chopin E major, op. 62, No. 2 nocturne, and in two etudes—op. 10, No. 9, and op. 25, No. 3; and also in the "Revolutionary" etude played as an encore. He produces a lovely tone and his passage playing is very beautiful in its "purling" effects; but considering a work as a complete entity and not in any one or few, perhaps, perfections of detail, there is lack of depth and the spiritual sense is wanting in all he does. His own two preludes are extremely interesting from the pianistic point of view; they are very brilliant virtuoso studies, and have all the charm of their type. Mr. Wertheim leaves shortly for a series of concerts in Russia.

An interesting orchestral concert was that given by the William Sachse Orchestra at Queen's Hall. The personnel of the orchestra is made up of men and women, the latter predominating. The program was well chosen and well played. Schumann's "Manfred" overture; Dvorák's symphony No. 4, in G, and Sir Edward Elgar's "Pomp and Circumstance" march all gave evidence of thorough training and rehearsing on good authentic lines. The vocal soloist was Phyllis Lett, who sang "Die Ablösung," by Alex. Holländer; "Der Sandträger," by Bungert; and Granville Bantock's "I Loved Thee Once, Atthis," and "Evening Song." Miss Lett was in fine voice and gave thoroughly musical and sympathetic interpretation of these four lovely songs.

Under the baton of the composer the Handel Society gave the first English hearing of Dr. Georg Henschel's "Requiem" at Queen's Hall, April 29. As stated in these columns last week, Dr. Henschel's "Requiem" is well

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known in the United States, and also, it may be said to be well known on the Continent, for it has been given no less than forty times in Germany and Holland, since it was first given at Boston in 1902. It is a work that cannot fail to awaken the deepest respect and admiration for Dr. Henschel's creative ability. It is beautifully written for the voices, and the themes, if the term may be used, are always melodic and vocal, and the mood of the various sections true to the character and text significance and accompanied invariably by attractive orchestral writing. The Introit and Kyrie combined in one opening movement, accompanied by "the mournful note of the passing bell," was sung with great dignity, all the suggestion of repose and prayer faithfully brought out. If one were to review in detail the "Requiem" in the various sections set by Dr. Henschel one would find the same unflinching skill in writing for voice or orchestra, particularly for the former, and the ever present distinguishing keynote of sympathetic feeling for mood and its proper musical setting, expressing each and every part. The opening section; the "Dies Irae," with its notable quartet passage, and the unison singing of the tenors and basses; the "Recordare"; the "Lacrymosa," written for solo quartet; the Offertory, opening for full chorus, and followed by a fugue, which is succeeded in turn by a choir of boys' voices singing the "Hostias" in rhythmic measures of five-four time, with contrasting antiphonal singing by the chorus; the "Sanctus" and the concluding section, the "Agnus Dei," one and all show a deep and profound knowledge of ways and means and much sympathetic feeling. The work was particularly well given by both chorus and soloists, the latter consisting of Carrie Tubb, Muriel Foster, Gervase Elwes and F. H. Grisewood. In Handel's "Ode on St. Cecilia's Day," which with Coleridge-Taylor's solemn prelude for orchestra formed the first part of the program, Dr. Henschel presented the ode with its original orchestration, including the harpsichord, which was played by Mrs. George A. Crawley.

An interesting program has been arranged by Henry Sims, bandmaster of the Royal Artillery Mounted Band for the Searchlight Tattoo, arranged for Ascot week, in June, and which will be given in the grounds of Government House, Aldershot, on three days. The number of musicians taking part will not be far short of 1,500, numbering: Bandmasters, 22; flutes and piccolos, 31; B flat clarinets, 245; E flat clarinets, 31; oboes, 22; alto clarinets, bass clarinets and saxophones, 54; bassoons, 41; horns, 83; cornets and trumpets, 127; alt horns, 22; euphoniums, 36; trombones, 79; basses, 85; drums (bands), 49; drums (drum and fife), 133; fifes, 272; pipes (Highland), 12; bugles, 83. The programs to be played will be announced later.

Helen Henschel, the gifted daughter of Dr. Georg Henschel, gave a song recital at Steinway Hall, May 1, playing, as is her custom, like that of her father, her own accompaniments. Her program was given with excellent taste, each and every number well defined and thoroughly understood. Her songs were selected from French, German and English, and she made a strong appeal through her musicianship, pleasing voice and feminine charm of manner.

EVELYN KAESMANN.

Predictions for Pilszer Fulfilled.

The following are copies of testimonials given to Maximilian Pilszer upon entering his career as a violin virtuoso, and prove that the predictions of such eminent authorities as Gustav Hollaender, Joseph Joachim, Fabian Rehfeld and Franz von Neuhauser were well founded:

Maximilian Pilszer, of New York, entered on September 1, 1900, Stern's Conservatory as a pupil and has attended to his violin studies up to the present day in the graduating class of the undersigned director.

Maximilian Pilszer, who is now in his thirteenth year of age, is possessed of a most remarkable talent, from a technical as well as musical point of view, and the execution of the rendering is already so far an advanced one that at the youthful age of the little virtuoso it must cause surprise.

Maximilian Pilszer performs the most difficult compositions for the violin, for instance, the concertos by Paganini, Ernst, Bruch, Brahms, Joachim, Saint-Saëns, Lalo, etc., all violin sonatas by Bach and a great many other pieces by thoroughly mastering technical apparatus as well as the intellectual part. He is just as excellent a performer for solo as he is a chamber music and orchestra player.

The undersigned sincerely trusts and hopes that Maximilian Pilszer, in a short time, will cause a great sensation in the entire musical world by his accomplished artistic performance, and wishes him all success for his career.

(Signed) GUSTAV HOLLAENDER,
Royal professor, director.

Berlin, June 22, 1903.

With good wishes for the future of the evidently unusually gifted young violinist.

(Signed) JOSEPH JOACHIM.

July 2, 1903.

To the young, for the future everything promising, but already virtuoso, violinist, Maximilian Pilszer, in kind remembrance of

(Signed) FRANZ VON NEUHAUSER.

Lemberg, December 29, 1903.

To the highly gifted violin virtuoso, Maximilian Pilszer, in kind remembrance of

(Signed) FABIAN REHFELD,

Berlin, March 22, 1904.

Royal professor.



FRANZ EGÉNIEFF

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CHRISTINE LANGENHAN IN NEW YORK.

Christine Langenhan, of the Berlin Royal Opera, whose singing in Carnegie Hall, New York, and in the Casino Theater, where she appeared recently with Johanna Gadski, Carl Jörn, Putman Griswold and other artists, aroused so much admiration, is a personal friend of Madame Schumann-Heink.

In a recent conversation Madame Schumann-Heink remarked to Madame Langenhan: "I cannot remember when I have heard such a beautiful dramatic voice in a young person like you."

Madame Langenhan has been in New York only a short time, but has already won for herself such favorable comments from the press as: "An artist of unusual qualities, with a voice of great refinement, purity and brilliancy—dazzling in the high register"; "A fair singer, with a dramatic voice of beautiful quality, who should be heard often next season, for she sings with brilliant conception and much feeling."

Madame Langenhan is not only a skilled vocalist, but she is a thorough musician as well. From early childhood she showed great aptitude for the piano, and when still very young developed into a fine concert performer.



CHRISTINE LANGENHAN.

Then it was discovered that she had a voice, so she was taken to Lilli Lehmann, Etelka Gerster and Louise Kees, each of whom pronounced her voice to be out of the ordinary. Madame Lehmann was too ill to take her as a pupil at that time, so she was sent at Madame's advice to the Royal Conservatory in Dresden, where she spent three years devoting herself to the study of the higher musical branches and acting. The two years following Madame Langenhan studied with Herr Gudehus, the celebrated Bayreuth singer and coach. Then she made her debut in the Berlin Opera House. So successful was her first appearance that soon after she was given the roles of Elsa in "Lohengrin," Eva in "Meistersinger," Micaela in "Carmen," Elizabeth in "Tannhäuser," Sieglinde in "Walküre." Madame Langenhan has also made successful appearances in the Hamburg Stadt Theater.

In addition to being heard to advantage in opera she has also proven herself to be a most successful concert singer, not only in her own country, Germany, but in France and Italy, always singing in the original language. Madame Langenhan sings in English, also, with great ease.

The following are some of Madame Langenhan's press notices:

Christine Langenhan's debut as Micaela in "Carmen" established a high reputation of the artist presenting the part. Her voice is of rich quality and charm and it is beautifully even in all the registers. —Hamburger Fremdenblatt.

Christine Langenhan proved by her performance of Elsa in "Lohengrin" her ability to sing Wagnerian operas. Possessing a powerful voice, most beautiful of timbre, her singing was absolutely flawless in its vocalization. Special mention should be made of her natural and graceful acting. —Berlin General Anzeiger.

Christine Langenhan sang Elizabeth in "Tannhäuser" in a truly artistic form, with a beautiful and powerful voice. Her chanting of Elizabeth's prayer revealed her keen sympathy for the great Wagnerian opera and she delivered the number with full rounded forte tones and well controlled pianissimo passages. Her middle register is even and well defined and her high tones are luscious, full and of natural quality. —Berlin Tageblatt.

Christine Langenhan, as Sieglinde in "Die Walküre," conducted her acting part with ease and certain grace. Her voice is a true

dramatic soprano of beautifully sweet quality. —Berlin Local Anzeiger. (Advertisement.)

BACH FESTIVAL AT BETHLEHEM.

Bethlehem, Pa., May 12, 1913.

With the Bach Festival only a fortnight off, the center of activity among the singers of Bethlehem has shifted from the Moravian Seminary and College for Women in Bethlehem, where rehearsals have been held during the winter, to Packer Memorial Church, at Lehigh University, where Bach's "St. Matthew's Passion" and Mass in B minor are to be rendered on May 30 and 31. The beautiful Packer Church is now the scene, each day, of rehearsals by sections of the choir, or the chorus as a whole, and by the children's chorus. Later, forty members of the Philadelphia Orchestra, who will participate in the festival, will come to Bethlehem for rehearsals, as will the soloists, who are: soprano, Grace Kerns; contraltos, Florence Mulford and Margaret Adsit Barrell; tenor, Nicholas Douthy; baritone, Horatio Connell, and bass, Edmund A. Jahn. The trombone choir is practicing regularly and will hold rehearsals in the lofty tower of the church, from which their chorales will float down to attendants at the forthcoming festival, announcing the opening of each session.

All of the trees of Lehigh's stately campus are now in full leaf, so that, with the green of the broad lawns and the charm of ivy on the stone college buildings, the university is at its best and the singers, who come from their work in the mills and offices of Bethlehem, find an added enjoyment in attending rehearsals.

A large platform has been erected in the chancel of Packer Church, seating about 325 persons; the combined body of singers will include practically that many. Lumber sufficiently strong has been used in this platform to sustain the weight of 40 tons, insuring absolute safety. The Philadelphia Orchestra players will be accommodated, as last year, in a special section just below the chancel.

Dr. J. Fred Wolle, conductor of the festivals, is enjoying his work in training the children's chorus, made up of more than one hundred girls and boys. This chorus is recruited from the public schools of the Bethlehem, where music is taught as a part of the regular curriculum. It is found that their training in reading notes, and the genuine interest in the music of Bach, which is prevalent here, make them unusually ready in learning the music they are to sing. They are to take part in the opening chorus of the first day's session, singing an old chorale, the melody of which is the kernel of the double chorus of the Passion music. The children will also join in all of the chorales throughout the festival. As in former years the congregation will take part in these chorales, rising and singing from the music printed on the programs.

To a representative of THE MUSICAL COURIER, Dr. Wolle expressed himself as more than pleased with the progress thus far. He declared it to be decidedly in advance of the preparation at the same time last year.

The demand for tickets is unprecedented and the geographical range of music lovers applying is wider than ever before. It is reported at the hotels that all of the rooms are already taken for the festival week-end. There will be ample accommodation, however, for all out of town visitors in desirable private homes. Mrs. E. F. Gray is chairman of the choir committee in the matter of accommodations in homes.

To persons inquiring as to the time of the various sessions, it is being explained that the Saturday hours are so arranged as to furnish ample time for attendants to take trains homeward to all points East and West. The exact time of the sessions are as follows: Friday, May 30, 4 p. m., "St. Matthew's Passion," part one; 8 p. m., "St. Matthew's Passion," part two. Saturday, May 31, 2 p. m., Mass in B minor, Kyrie and Gloria; 5 p. m., Mass in B minor, Credo to end.

Mr. and Mrs. Tollefsen Heard at Carnegie Hall.

A grand testimonial concert was tendered to Arvid Akerlind by the Scandinavian Singing Societies of New York and vicinity, of which he is director, on Sunday afternoon, May 4, at Carnegie Hall. The artists all deserved the applause they received and the conducting of Mr. Akerlind was splendid, as usual. Particular mention should be made of Carl H. Tollefsen, violinist, and Madame Schnabel-Tollefsen, pianist, both of the well-known Tollefsen Trio of New York.

"La Fee de la Fontaine," by Mrs. H. H. A. Beach; "Arabesque" by Leschetizky, and Ballade in A flat by Chopin, constituted Madame Tollefsen's numbers, which, at the demand of the very large audience present, were followed by an encore, "Capriccio," by Klein. Mr. Tollefsen played three violin numbers also; they were Kreisler's "Liebesfreud," the "Pierrot-Serenade," by Randegger, and "Gypsy Dances," by Nachez. As usual, Mr. Tollefsen won his hearers with his remarkable playing, and as an encore played the Drdla "Serenade."

"Ariadne auf Naxos" pleased the Mannheim public.

OMAHA MENDELSSOHN CHOIR CONCERTS.

Omaha, Neb., May 6, 1913.

The local press has been lavish in its praise of the third annual series of spring concerts just given by the Omaha Mendelssohn Choir, Thomas J. Kelly, conductor, in conjunction with the Chicago Symphony Orchestra, under Frederick Stock. The enthusiasm, however, has not been limited to the press alone, for of the general public those who attended the performances voice their satisfaction in unmistakable terms. The programs in question offered more in the way of variety than did either of the previous series, and that their presentation would meet with a quick response was a foregone conclusion. For let it be understood that the local Mendelssohn Choir, is dominated by a leader who is tolerant of no mediocrity in choral singing. Although he is by no means a despiser of technic, no mere singing of notes is sufficient to satisfy the demands of his artistic conscience. Every phrase must be carefully turned; every syllable clearly articulated; every attack made with absolute precision; every meaning of the text, even though it be hidden between the lines, must be sought out and illuminated. When these requirements are carried out there can hardly be any doubt as to the result. The beauty of tone, the clearness of enunciation, and the abundant life in the singing of the choir, make it a pleasure even to the unmusical people, and a positive revelation to those who hear the organization for the first time.

In making out the programs for this season's concerts, Mr. Kelly did not fail to remember that Wagner and Verdi were born in a year which antedates the present one by just an even century, and consequently works by these masters occupied an honored place on each program. "Libera Me," the closing number of Verdi's "Requiem" was given in a way that brought into strong relief its prevailing accents of deep despair and of wild petitioning. In fine contrast to this came the idyllic measures of the "Waldweben" from "Siegfried," followed by the richly melodious "Prize Song," the Hans Sachs monologue, and the magnificent choral finale, all from the "Meistersinger." "The Challenge of Thor" was performed with tremendous dramatic effect, and sounded forth as a real defiance from the gods. Two other numbers by Elgar which figured on the program were "Aspiration" and "Dance," both from the composer's "Bavarian Highland" suite, and both with orchestral accompaniment. Among the unaccompanied choral numbers "How Sweet the Moonlight," by Fanning, was impressive by reason of its exquisite pianissimos and varied shading. Bantock's "In the Silent West" was very interesting because of its modern orchestral effects and its powerful climax, while the same author's setting of "Emer's Lament," with its powerful but suppressed emotion, was one of the most effective numbers of the series. Percy Pitt's "A Love Symphony" was sung with most tender and delicate sentiment, and "The Bells of St. Michael's Tower" received a very brilliant and humorous treatment. Of the soloists, three have been heard here before—Florence Hinkle, Rosalie Wirthlin and Bruno Steindel; the other two, Lambert Murphy and Henri Scott, were newcomers. Miss Hinkle sang two arias, and the solo part in the number from Verdi's "Requiem." In the one opportunity which the program granted her Miss Wirthlin displayed an excellent contralto voice, and a very agreeable style of singing. Mr. Steindel devoted his remarkable powers to the performance of a rather an important number, and gave a miniature recital afterward in the way of encores with harp accompaniment. Mr. Murphy, the tenor, sang an aria by Massenet, and later gave the favorite "Prize Song," to the intense delight of the audience, with whom he found favor not only on account of the beauty of his voice, but also because of his sympathetic presence and unaffected singing. Henri Scott, the basso, made many friends by his intelligent singing of the aria from Mozart's "Don Juan," in which that volatile hero gives a partial list of his feminine admirers. Responding to an urgent recall, Mr. Scott added another Mozart aria, and later gave a finished performance of the Hans Sachs' monologue.

Mr. Stock's directing of the orchestral numbers, as usual, was masterly, and the response on the part of the players was admirable. Tschaikowsky's "Pathétique" symphony starred, of course, on the purely orchestral program, and was closely followed by Strauss' "Don Juan" and MacDowell's "Woodland Suite." The orchestra also played various movements from Bach's B minor suite, whose chaste measures of pure music come as a fine contrast to the rush and roar of the modern orchestra.

A list of the officers of the Mendelssohn Choir and a program of the recent concerts are herewith appended: Officers—Frank B. Burchmore, president; Mrs. Charles T. Kountze and Mrs. Charles M. Wilhelm, honorary vice-presidents; Mrs. Thomas J. Kelly and Juliet McCune,

vice-presidents; Arthur V. Jensen, treasurer, and Albert A. Wedemeyer, secretary.

The programs were as follows:

MONDAY EVENING, APRIL 28.	
Overture, Egmont	Beethoven
The Orchestra.	
Part songs—	
Judge Me, O God (eight parts)	Mendelssohn
A Love Symphony	Percy Pitt
Mendelssohn Choir.	
Scene and aria, Wie nahte mir der Schlummer, from Der Freischütz	Weber
Florence Hinkle.	
Choruses—	
Emer's Lament (ancient Irish)	Arranged by Bantock
From the Bavarian Highlands	Elgar
Aspiration.	
Dance.	
Tone poem, Don Juan	Strauss
Part songs—	
How Sweet the Moonlight (eight parts)	Fanning
The Two Roses	Cui
Spring's Delight	Cui
Mendelssohn Choir.	
Praeludium	Jarnefelt
Berceuse	Jarnefelt
The Orchestra.	
Libera Me, from the Manzoni Requiem	Verdi
Miss Hinkle, Choir and Orchestra.	
Hungarian Dances (17 to 21)	Brahms-Dvorak
TUESDAY AFTERNOON, APRIL 29.	
Overture, In Bohemia	Hadley
Aria, Amour viens aider, from Samson and Delilah	Saint-Saens
Rosalie Wirthlin.	
Symphony No. 6, Pathetic, B minor, op. 74	Tschaikowsky
Fantasia for violoncello and orchestra, O cara memoria	Servais
Bruno Steindel.	
Suite, Woodland, A minor, op. 42	MacDowell
In a Haunted Forest.	
Summer Idyl.	
The Shepherdess' Song.	
Forest Spirits.	
TUESDAY EVENING, APRIL 29.	
Overture, Carnival	Dvorak
Aria, Voix Grisellidis, from Grisellidis	Massenet
Lambert Murphy.	
Part songs—	
Vale of Rest	Mendelssohn
Russian folksong, Flax	Gretschinow
The Challenge of Thor	Elgar
Selections from B minor suite	Bach
Rondo.	
Sarabande.	
Bourree I—Bourree II.	
Polonaise-Double.	
Minuet.	
Radinerie.	
Aria from Carmen	Bizet
Florence Hinkle.	
Part songs—	
In the Silent West (eight parts)	Bantock
Hey Nonino	Brockway

The Belle of St. Michael's Tower	Stewart
Catalogue Aria, from Don Giovanni	Mozart
Henri Scott.	
Waldweben, from Siegfried	Wagner
Selections from Die Meistersinger	Wagner
Prize Song.	
Mr. Murphy.	
Hans Sachs' Monolog.	Mr. Scott.
Chorale, Awake and Finale.	

OMAHA MUSICAL NOTES.

A recital by piano pupils of Edith Wagoner was given last Saturday evening at the Isabel Lowden School of Expression.

With a concert by the Minneapolis Symphony Orchestra on Tuesday, May 27, Evelyn Hopper will close an active season, in the course of which she has negotiated for the appearances in Omaha of a goodly number of the best known artists before the public at the present time. Miss Hopper also has extensive plans for next season and will announce them in due time.

The Tuesday Morning Musical Club elected officers recently for the ensuing year. They are as follows: Mrs. C. T. Kountze, president; Mrs. Sam Caldwell, vice-president; Mrs. Clement Chase, secretary, and Mrs. R. B. Howell, treasurer.

Archer Gibson, the well known organist, is at present a guest at the home of Mr. and Mrs. George Joslyn, where he is giving frequent recitals. The music room in the Joslyn home is equipped with a fine organ.

JEAN P. DUFFIELD.

MUSIC IN ATLANTA.

Atlanta, Ga., May 6, 1913.

Sunday concerts by the Philharmonic Orchestra seem to be out of the question in this city, as permission has been refused to charge admission. Hence, our music lovers are left to go to the Auditorium organ recitals on a Sunday afternoon and listen to "William Tell," "Merry Wives," "Lost Chord," "Variations," or as they are called "Improvisations," on some well known hymn or the like. But as one of the Festival Association directors stated: "I would not go across the street to hear any of the great composers' works played on the organ." Maybe this represents the general opinion, though not among the serious musicians of this city, who are really working hard to promote the musical interests of Atlanta.

DAHM-PETERSEN.

Students' Music Journal.

Volume IV, No. 3, of Sharps and Flats, a quarterly magazine published by students of the Cincinnati Conservatory of Music, is at hand, filled as usual with much statistical, instructive and humorous matter. Sharps and Flats is well edited, and with its breezy style and the spirit of youth that pervades its pages is one of the most welcome of many of THE MUSICAL COURIER's exchanges.

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Messa Solemnis, the last appearance before sailing.

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CHICAGO

Chicago, Ill., May 11, 1913.

The Chicago Madrigal Club has issued a prospectus announcing its eleventh annual prize competition for the W. W. Kimball Company prize of \$100. The annual competition will be for the best setting of the poem, "Ye, Singers Ail," which follows:

Ye singers all, both great and small,
Who tear your throats with screaming notes,
Give o'er, give o'er in pity,
With softer strain begin again,
That we may find, if so inclined,
The meaning of your ditty.

Sing sweet and clear like yonder nightingale,
Whose love-sick note is heard along the vale.
Mark well the time, yet not with too much violence;
Keep true the tune, or better far, keep silence.
Nor let this golden rule unheeded pass,
No wise man singeth with an empty glass.

The rules of the competition are as follows:

The composer must be a resident of the United States of America. The setting must be in madrigal form for a chorus of mixed voices to be done without accompaniment.

It should be remembered first of all that the composition must sing well. It should be kept within a reasonable vocal compass. Parts may be doubled at pleasure.

Each composition must bear a fictitious name, and the composer must enclose with his composition a sealed envelope bearing upon the outside the fictitious name and having inside his real name and address. Loose stamps should be enclosed for the return of manuscripts.

Each composition must be sent to the director of the club, D. A. Clippinger, 410 Kimball Building, Chicago, and must be in his hands

on or before October 1, 1913. The award will be made November 1, 1913.

The composition receiving the prize becomes the property of the Chicago Madrigal Club. All others will be returned to their authors within thirty days.

The composition winning the prize will be produced by the Chicago Madrigal Club at its second concert of season of 1913-1914.

In the event of no worthy composition being submitted, the Chicago Madrigal Club reserves the right to withhold the award.

The award will be made by a jury composed of Herbert Miller, Allen Spencer and D. A. Clippinger. No member of the jury shall enter the competition.

All communications must be addressed to D. A. Clippinger, 410 Kimball Building, Chicago, Ill.

The Bush Temple Conservatory gave a students' recital Saturday afternoon, May 10. Those who took part were: Florence Youle, who played the Debussy "Arabesque"; Donna Maria Godfrey, who was heard in the first movement of Godard's concerto in C minor for violin, assisted by Lucile Wallace at the piano; Grace Bishoff, who recited a little story by Marjorie Benton Cooke; Marie Kimmons, who, assisted by Lynette Kimmons at the piano, sang three songs; Harry Runkel, in a sonata, No. 4, by Bach; Helen Clark, who recited "Keeping a Seat at a Banquet," a monologue by Marjorie Benton Cooke, and Shirley Malette, assisted by Lucille Wallace at the piano, sang a group of English songs. The next recital, given under the auspices of the Bush Temple Conservatory, will be next Friday evening, May 16, when Albert Schmutz will be heard in some of his own compositions.

Hazel Eden Mudge, professional pupil of Herman Devries, was heard in recital on Monday, April 28. On Saturday, May 10, she appeared in "Elijah" at Springfield, Mo., with the St. Louis Symphony Orchestra, the other soloists being Mrs. Franklin Knight, of St. Louis; George Sheffield, tenor of St. Louis, and Marion Green, baritone of Chicago. Mrs. Mudge appears in recital in La Porte, Ind., Monday, May 12. On May 20 she will appear in the production of "Aida" at the Studebaker Theater, and on May 22 she will sing in "St. John's Eve" at Elgin, Ill.

Lathrop Rossegue, the young tenor, who has had considerable experience in English opera, concert and oratorio, has been added to the vocal department of the Chicago Musical College faculty.

James G. MacDermid, composer, and Sibyl Sammis MacDermid, soprano, gave recitals last week at Rome, N. Y.; Ithaca, N. Y., and London, Ont.; London is Mr. MacDermid's home town. Mr. MacDermid gave a recital in Keyser, W. Va., a week ago while en route to New York, where she spent a few days. Speaking of Mr. MacDermid, it will be interesting to know that he has just written a new song, which was used for the first time by the well known couple on their recent tour. The MacDermids are booked through Alma Voedisch, who reports prospects of a fine season for 1913-14.

On account of Mr. Boyce's business interests, Elsie De Voe Boyce, who won much success in Chicago following her return from Europe, has moved to Pittsburgh to live. In all probability, Mrs. Boyce will find in Pittsburgh the same success that greeted her wherever she appeared in this part of the country. Mrs. Boyce has informed this office that she was very sorry to be obliged to cancel her

MISS O'HANLON

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CARL D. KINSEY, Business Manager, Care of LYON & HEALY, Chicago

splendid engagement at the Hotel Morain, in Highland Park, where she was to appear in recital with Herbert Miller, baritone. She adds that during her short sojourn of two years in Chicago, she enjoyed her professional work greatly, and found to her delight the same generous spirit in Chicago which one finds abroad among fellow artists. Mrs. Boyce leaves behind many friends, who will watch her success in the East with keen interest.

Last Wednesday evening, May 7, Esther Pearson, soprano, gave a musicale at the Lutheran Church, of Lakeview. Miss Pearson met with her customary success. The other soloist was Nicolene Zedeler, violinist, who is well remembered here for her appearances with Sousa and his band.

Edward C. Moore, music critic of the Chicago Evening Journal, will take charge of the classes in criticism, ear training and psychology of listening to music, in the Chicago Musical College. Mr. Moore is a graduate of Yale University, and for several years was a pupil of Horatio Parker. The new course of which Mr. Moore will have charge is a practical preparation for those who wish to write musical criticism. It will be supplemental to the college course in theoretical and applied music, being concerned rather with the fact of music and its performance than with how to play or sing. It will impart a more rational discrimination of the comparative merits of composition, performance and performers, and open the way to more sound judgment in musical matters and less volatile opinion. The work will consist of concrete criticism, both upon musical form and performance, and not only of the proper understanding of music, but of the development of the expression of ideas. Mr. Moore's training and practical experience eminently fit him to conduct this course.

Gabriel Pierné's "Children's Crusade" will be the principal choral work sung at the North Shore Music Festival, at Evanston, this year, the date of the performance being Thursday night, May 29. Aside from the regular Festival Chorus of 600 singers, a young ladies chorus of 500 voices will assist, and the following solo artists will sing: Mabel Sharp Herdian, soprano; Edith Chapman Gould, soprano; Mary Ann Kaufman, soprano; Paul Althouse, tenor, and Gustaf Holmquist, bass. The entire Chicago Symphony Orchestra of eighty-five musicians will furnish the orchestral accompaniments, and Peter Christian Lutkin will conduct.

Gertrude V. O'Hanlon, manager of musical artists, who went East two weeks ago, will have one of her artists appear next season in Boston with the Opera Orchestra. During her stay in the East she sold her entire list of artists, excepting the Beethoven Trio, to an Eastern man-

ager for one week, the engagements being in Utica, Syracuse and vicinity. Miss O'Hanlon might well be proud of her success, as seldom have Western managers been able to sell their artists in the East. Miss O'Hanlon was in Michigan last week.

Students in the school of opera of the Chicago Musical College, under the direction of Burton Thatcher, assistant to Adolf Muhlmann in this department, are preparing for



EDWARD C. MOORE,
Critic, Chicago Journal, engaged by Chicago Musical College.
Photo by Matzene.

an early production, in the Ziegfeld Theater, of acts two and three of "Romeo and Juliet," and act two of "Carmen." In the former opera Juliet will be sung by Ruth Lowenberg, Gertrude by Fleeda May Newton, Romeo by Lathrop Resseguie, and Friar Laurence by Leland Eaton. The "Carmen" cast is as follows: Carmen, Rosemarie Blain; Frasquita, Aida Ryder; Mercedes, Gertrude Hecht; Don Jose, Frank Corlett; Zuniga, Lawrence A. Denney; Remendado, W. N. P. Owens, and Dancairo, C. L. Knapp.

The Chicago Chamber Music Trio will give a twilight musicale and English tea on Peace Day, Sunday afternoon, May 18, from four until seven o'clock, in the Gold Banquet Room of the Hotel LaSalle. The members of the trio are: Emma Clark Mottel, pianist; Herman Braun, violinist, and Ludwig Corell, cellist. In commemoration of the centenary of Richard Wagner, selections from Wagnerian operas will be sung by the Wagnerian Quintet. The list of patrons and patronesses to the affair contains the most prominent families in Chicago. The ushers will be members of the Sunbeam League.

Saturday, May 17, the annual contest of piano students for appearance at the commencement concert of the American Conservatory will take place at Kimball Hall. Only students of pronounced ability are permitted to take part. The selections played this season will include the Liszt A major, MacDowell A minor, Grieg-Beethoven G major, Sinding-Chopin E minor, Henselt-Moszkowski concertos, the Busoni-Liszt Spanish rhapsody and the Litolff scherzo. The prize contests of the American Conservatory will take place as follows: Saturday, May 24, violin department; Wednesday, June 4, vocal department, and Saturday, June 7, piano department.

Lillie Goodall, a pupil of Herman Devries, furnished the program at Joliet Penitentiary last Sunday afternoon, singing for the prisoners in the chapel. Miss Goodall played her own accompaniment, and from all reports the Chicago soprano greatly pleased her audience.

Saturday evening, May 10, Della Thal, pianist, presented her advanced pupils in the following program at the Little Theater:

Rhapsodie, op. 79, No. 1.....	Brahms
Mrs. Laurence Lappin Doty.	
Gavotte.....	Gluck-Brahms
Will o' the Wisp.....	Jensen
Dorothy Herman.	
Sonata, E minor (in four movements).....	Grieg
Minnie Houghton.	
Polonaise, A minor.....	Chopin
If I Were a Bird.....	Henselt
Frances Gutwillig.	
Valse Romantique.....	Debussy
Etude de Concert, op. 1, No. 2.....	De Schloesser
Mrs. Aaron Bodenweiser.	
Clair de Lune.....	Debussy
Etude de Concert, F sharp.....	MacDowell
Dora Heyman.	

As has been said often in these columns, recitals by pupils cannot be reviewed, yet words of praise are due each

pupil, who reflected credit on their young and successful instructor.

A recital by forty members of the juvenile piano and violin classes of the American Conservatory was given Saturday afternoon at Kimball Hall, under the direction of Louise Robyn.

RENE DEVRIES.

Margaret Harrison, Soprano.

Among the younger New York singers who have won an esteemed position in musical circles is Margaret Harrison, whose ancestors, for generations back, were famous for their patriotism as well as for their prominence in the social world. Miss Harrison was born in Harrison Valley, Pa., which received its name from her great-grandfather. Her grandfather was second cousin to President William Henry Harrison. At an early age she showed a marked tendency toward music, and possessed an acute sense of tone and pitch. When six years old she began to study the piano, which she continued to do for ten years. Her naturally beautiful soprano voice was noted by her playmates, but not until she went to college did she realize that she was a better singer than pianist. She therefore decided to have her voice trained, and so placed herself under the guidance of an instructor. Subsequently she studied with Frank G. Dossert, Julian Walker and Alice Garrigue Mott.

One of the most baffling of physiological puzzles is to determine by what laws Nature bestows her gifts, and why she so lavishly adorns one person while apparently ignoring another, especially when they are members of the



MARGARET HARRISON.

same family. To be possessed of a talent is the chief thing in art, whether due to a caprice of nature or to consanguineous impartment. The beneficiary, however, is deserving of praise, not because of the gift per se, but because of the uses to which that gift is put. Proportioned to the results attained is the praise deserved. Not having had the advantages of a musical environment or the possible benefits of hereditary musical talent, Miss Harrison was compelled to carve her own artistic career, although enjoying the moral support of her associates.

It is therefore a most commendable virtue in this young artist that she not only recognized her talent, but saw to it that it was developed and made ready for use. She is an assiduous and faithful student and will undoubtedly rise to a position of influence and honor in the field of music. She has filled engagements with clubs, societies and at social functions, at which she has been most cordially received. She is solo soprano at the Old First Presbyterian Church (Dr. William C. Carl, organist) and Temple Beth-El, New York, having held these positions for over two years, and where her work is greatly appreciated. Miss Harrison is preparing to devote more time, this season, to concert work, for which she is so well equipped.

Landis' "The Pool" Dedicated to Lanham.

A review of McCall Lanham's annual recital, Plaza Hotel, New York, last week mentions the fine success of the new song, dedicated to Mr. Lanham, "The Pool," but the types made it read "The Fool." Mr. Lanham is to sing for the Canadian Club at Delmonico's, May 16, his pupil, Gladys L. Davis, contralto, appearing in the same program.

ALFRED G. ROBYN'S IRISH MUSIC.

The Irish Historic Pageant which drew such immense audiences to the Sixty-ninth Regiment Armory, in New York, on the evenings of May 7 and 8, is of interest to THE MUSICAL COURIER by reason of the music which was so much in evidence.

It is unnecessary to inquire into what hereditary right Alfred G. Robyn has to represent musical Ireland. He might be the son of Brian Boru himself and nevertheless be devoid of any musical sense. And his ancestors might have floated from Amsterdam to the Nieuw Nederlands in the sturdy ship Goede Vrouw, which the profound historian, Diederich Knickerbocker, has described with such veracity.

The one indisputable fact remains, however, that Alfred G. Robyn is an excellent musician, who knows how to write the right kind of music for whatever dramatic situation may present itself. His innate ability and his stage experience make him the best available man for the work. The music was as Irish as the play. The language was English and the harmonic scheme of the composer was the modern universal system. The play was concerned with events in the history of Ireland, and the composer freely employed old Irish melodies, which he treated with skill and with eminently musical results. He welded the melodies of the pre-harmonic scale to modern harmonies with admirable art. Nor was his work merely an arrangement of Irish music. It was the genuine product of a composer, but of a composer who submitted himself to the fetters of an antique melodic style and who nevertheless seemed to be as unconstrained as if he had been free to wander at will through the unlimited realms of modern harmony.

The music was a highly important part of the entertainment and it is to be hoped that the composer will arrange an orchestral suite from it for concert purposes.

Thoms Pupils' Busy Week.

The week that Clara E. Thoms, of Buffalo, spent in New York, introducing her attractive coloratura soprano, Eva Tugby, to managers and societies, happened to be a busy one with various artist pupils, whose doings that week were briefly as follows: Olive Coveny, William B. Todd, concerts in Buffalo and Niagara Falls; Eva Tugby in New York City concerts; Giovanni Mangano, Mrs. Thoms' new tenor, soloist at orchestra concert, Lockport, N. Y.; George McGarry, leading man in "Waltz Dream" company, Philadelphia; Mary Tennant, concert tour; Clara Druar, in "The Boy and the Dolly," on tour in Pennsylvania; Frances Schofield, the same. Florence Reid-Rix, late of "The Love Cure" company, Savage production, became, at Buffalo, the happy mother of "Billy Boy," weight eight pounds.



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Osborn-Hannah's True Sense of Pitch.

Among the many vicissitudes which an opera singer on a transcontinental tour has to submit to, in addition to occasional railway wrecks and innumerable inconveniences, is rehearsing at all times and in divers places. Madame Osborn-Hannah relates the following anecdote concerning a rehearsal en route: In the midst of a very bizarre passage the conductor rapped impatiently upon his desk and inquired why the singer did not adhere to the score and sing F sharp instead of F. "Because," replied the artist, "it would sound wrong." After a hearty laugh, the conductor accepted the suggestion and the sharp was eliminated.

Los Angeles Organ Recital.

The following organ recital was given by Charles H. Demorest (A. A. G. O.), preceding the lecture on Christian Science at Third Church of Christ, Scientist, Los Angeles, Cal., April 21, 1913:

Sonata No. 4, Allegro Con Brio.....Mendelssohn
Consolation.....Mendelssohn
Prelude in C sharp minor.....Rachmaninoff
Evening Song.....Schumann
Nocturne (Moonlight).....D'Ervy
Toccata in F.....Crawford

Klibansky Pupil for Darmstadt Opera.

Sergei Klibansky's artist pupil, Robert Henry Perkins, whose noble and resonant baritone voice was frequently mentioned in the columns of THE MUSICAL COURIER, and who went to Europe in January, has been engaged for five years as first heroic baritone at the Darmstadt Court Theater, Germany. Other successful pupils occupy prominent positions in church and concert circles of America.

"Hänsel and Gretel" was done as a concert performance recently in Tilsit, North Germany.

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